

BLACK+WHITE PHOTOGRAPHY

COOL, CREATIVE AND CONTEMPORARY



24 September 2015 –
28 March 2016
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Julia Margaret Cameron

Influence & Intimacy

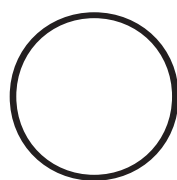
Julia Margaret Cameron,
Iago, Study from an Italian, 1867.
© National Media Museum, Bradford

EDITOR'S LETTER

© Anthony Roberts



Elizabeth Roberts, Editor
elizabethr@thegmcgroup.com



One of the nicest things about the job I do is that I get to see pretty nearly all the new photography publications as they come out. Many are by established photographers of renown, but some are by emerging artists. Most are produced by mainstream publishers but, increasingly, small publishers are bringing out interesting and beautiful books.

When a new book appears on my desk I am always curious to see what sort of impact it will have – will it entice me to enter its world or will it lose my interest as I flick through its pages?

It begins, of course with the work itself – its strength and coherence, its ability to hold the attention and imagination. But beyond that is the way in which the work is presented, the text

that accompanies it, the cover, the end papers, the binding. They all add up to its personality.

But part of the pleasure I think we get from photography books is the way in which we engage with them, which is entirely different from the way we engage with images on screen. Perhaps it's because the images have a ready made context i.e. – the book itself – that gives them further meaning. Or perhaps it's the fact that we tend to spend more time with a book; we flip back and forth, dive into specific parts, compare, touch, feel, smell. A book has an almost living presence; it has weight and colour, texture and form. A kind of life of its own.

There was a time when they said books were dead, but it appears they were wrong. The photobook particularly is alive and well and gaining momentum. Long may it last.

f facebook.com/blackandwhitephotog

t follow us on Twitter @BWPMag

PINBOARD

© Monika S. Jakubowska



URBAN DOG

It was the dog's forlorn expression in this image that struck a chord with us canine lovers in the B+W office. Monika took this image in Kensington, London, while the dog was waiting for its owner to return.

msjphotos.co.uk

© Mathijs van Oosterhoudt



THE FOCAL CAMERA

Dutch artist Mathijs van Oosterhoudt launched the Focal Camera project to show that building complex cameras can be done in a simple way. All his module designs and instructions are available to download for free on his website. Anyone interested can try their hand at creating pinhole, medium format and trichrome cameras.

focalcamera.com

© Tony Richards



A PHOTOGRAPH WE LOVE

Perhaps it's the empty chair, beautiful natural light, intriguing top hat left on the floor or the wet plate collodion process used to create this image that made us instantly love Tony Richard's picture.

See more from Tony's stunning portfolio here: fourtoes.co.uk

Quote of the month

This month we found inspiration from American B&W photographer Paul Caponigro, who once said:
'It's one thing to make a picture of what a person looks like, it's another thing to make a portrait of who they are.'

**ISSUE 182
NOVEMBER
2015**



COVER IMAGE

This month's cover
is by Gillian Lloyd
See also page 4

©Gillian Lloyd/bwpawards.co.uk

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**FOR FULL
DETAILS OF
HOW TO GET
PUBLISHED IN
BLACK+WHITE
PHOTOGRAPHY
TURN TO
PAGE 54.**

**NEXT MONTH'S
ISSUE IS OUT ON
29 OCTOBER**

© Jens Juul



© Graciela Iturbide



© Michael Jackson



© Alexis Maryon



© Sarah Howard



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© Tim Daly

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© Thinkstock/Thomas Shanahan

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HIGH CONTRAST

Magnum Photos and Speos Photo School have teamed up to create a new one-year masterclass for creative documentary and photojournalism. The course in Paris is designed for students wishing to pursue a career in documentary photography or photojournalism and is led by Magnum photographers alongside staff from the Speos Photo School.

☐ speos-photo.com

Photographers from Africa, Asia, Oceania and the Americas have work exhibited along the banks of the Seine in Paris. The fifth Biennial of World Images celebrates photographers working outside Europe and runs opposite the Musée du quai Branly until 22 November.

☐ photoquai.fr

Jessops have opened three new shops. The stores are based at Sainsbury's in Edinburgh, Cheltenham and Abbey Wood in London. As well as camera gear the shops offer a rental service, trade-in deals, sensor cleaning and an on-site lab.

☐ jessops.com

Photographers are invited to send their work to a new online gallery. Stand & Stare Editions offers selected contemporary photography prints at exhibition quality with framing available. Photographers can submit up to 10 images for consideration.

☐ standstareeditions.com

Global brands and prominent photographers will be attending the eighth annual Salon de la Photo in Paris from 5 to 9 November. Highlights include exhibitions, lectures, workshops and discussions.

☐ lesalondelaphoto.com

A day of training and demonstrations on camera triggering, remote camera operation and camera trapping has been lined up at the Picture House Studios in Bournemouth on 10 October. The organisers are Flaghead Photographic and Double Exposure Photographic and the price is £69.

☐ flaghead.co.uk



Pink-footed Geese in Mist by Terry Whittaker. © Terry Whittaker/bwpawards.co.uk

ON THE WILD SIDE

This picture of geese in the mist by Terry Whittaker is among the winning images in the British Wildlife Photography Awards.

The awards are designed to recognise the talents of wildlife photographers working in Britain and to highlight the diversity of Britain's natural history. Categories range

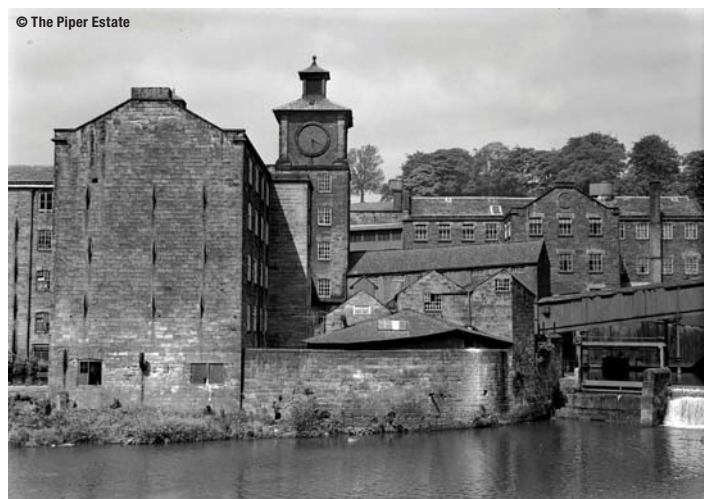
from marine life and animal behaviour to British nature in black & white. Among the highly commended pictures was Gillian Lloyd's picture of a mountain hare, which is featured on the front cover of this month's *B+W*.

All the winning pictures can be seen in a new book –

The British Wildlife Photography Awards: Collection 6. They are also on show in an exhibition at the Beaney in Canterbury until 15 November, Nature in Art in Gloucestershire also until 15 November and the Stockwood Discovery Centre in Luton from 16 January to 20 March next year.

☐ **For more winning black & white pictures from the competition see the app edition of the magazine.**

PICTURES FROM THE PAST



Photograph of a mill, possibly in Derbyshire c. 1930s-1980s, by John Piper.

Thousands of unpublished photographs of Britain by the artist John Piper can now be seen on the Tate website.

The black & white pictures celebrate Britain's countryside and architectural heritage and were taken during a 50-year period from the 1930s to the 1980s. Piper began taking the photographs when he worked with writer John Betjeman on the Shell County Guides.

Many of the places featured in the photographs have been located, but nearly 1,000 photographs remain to be identified. The Tate is inviting online visitors to identify any previously unknown scenes.

© Philippe Halsman/Magnum Photos



American actors Dean Martin and Jerry Lewis by Philippe Halsman.

A classic book of photographs featuring famous people jumping in the air has been re-published.

Magnum photographer Philippe Halsman took the pictures over a six year period during the 1950s. His subjects included Grace Kelly, Marilyn Monroe, Brigitte Bardot, Richard Nixon and the Duke and Duchess of Windsor.

The *Jump Book* features nearly 200 photographs and was originally published by Simon and Schuster. It's now been re-published in a facsimile edition by Italian publisher Damiani, price £30.

© Lucinda Douglas-Menzies



Lucinda Douglas-Menzies' series of B&W portraits of south Asian writers is at Six Puma Court in London from 7 to 13 October.

CELEBRATING PHOTOGRAPHY

Photography exhibitions, talks, events and workshops are on offer as part of this year's Photomonth.

The international photography festival takes place in venues across East London from 1 October to 30 November. More than 100 exhibitions are on display by groups and individuals.

© Luke Austin/International Landscape Photographer of the Year



LANDSCAPE WINNER

Congratulations to Luke Austin from Perth in Australia who is the winner of the International Landscape Photographer of the Year competition. The runner-up and the single image winner also included black & white photographs, taken by Ricardo Da Cunha and Luke Tschärke.

► internationallandscapephotographer.com

© Anuar Patjane Floriuk/National Geographic Traveler Photo Contest



Whale whisperers by Anuar Patjane Floriuk.

WHALE OF A TIME

A B&W picture of divers swimming near a humpback whale has won the grand prize in *National Geographic Traveler* magazine's 2015 photo contest.

The photograph by Anuar Patjane Floriuk was selected from more than 17,000 entries. His prize is an eight-day National Geographic photo expedition to Costa Rica and the Panama Canal for two.

Floriuk said: 'I was taking photos near the head of the whale and all of a sudden she began to swim toward the rest of the diving team. The divers gave the whale and her calf space and I just clicked at the moment when the flow and composition seemed right.'

► natgeo.com/travelerphotocontest

NIGHT VISION

Canon have developed a camera offering an equivalent ISO sensitivity of more than 4,000,000. The ME-20F-SH shoots video and is intended for night surveillance and security, cinematic production, reality television and nature or wildlife documentaries. It takes EF lenses and is expected to be available in December, price \$30,000.

► canon.co.uk



SKATES ON

A new instant film for Polaroid cameras has been produced by the Impossible Project. The special edition B&W instant film will help raise money for Skateistan, a charity working in sport and education with young people around the world.

► the-impossible-project.com



PRINT YOUR CAMERA

Printed Pinhole have created a new 3D printed camera. The Easy 35 is described as cheap and easy to make. It takes 3½ hours to print and uses 35mm film. The camera is released as open source, using the Creative Commons licence, meaning anyone is free to make one (or even sell one) as long as attribution is given to the designer and any remixes or derivations are shared alike.

► pinholeprinted.com





NEWS EXTRA

BRITISH NATURE IN BLACK & WHITE

We present some of the winning pictures from the black & white category of the British Wildlife Photography Awards.





Crow Country by David Tipling. © David Tipling/bwpawards.co.uk



Deer Fence by Andrew Parkinson.. © Andrew Parkinson/bwpawards.co.ukco.uk



Starfish by Simon Anderson.
© Simon Anderson/bwpawards.co.uk

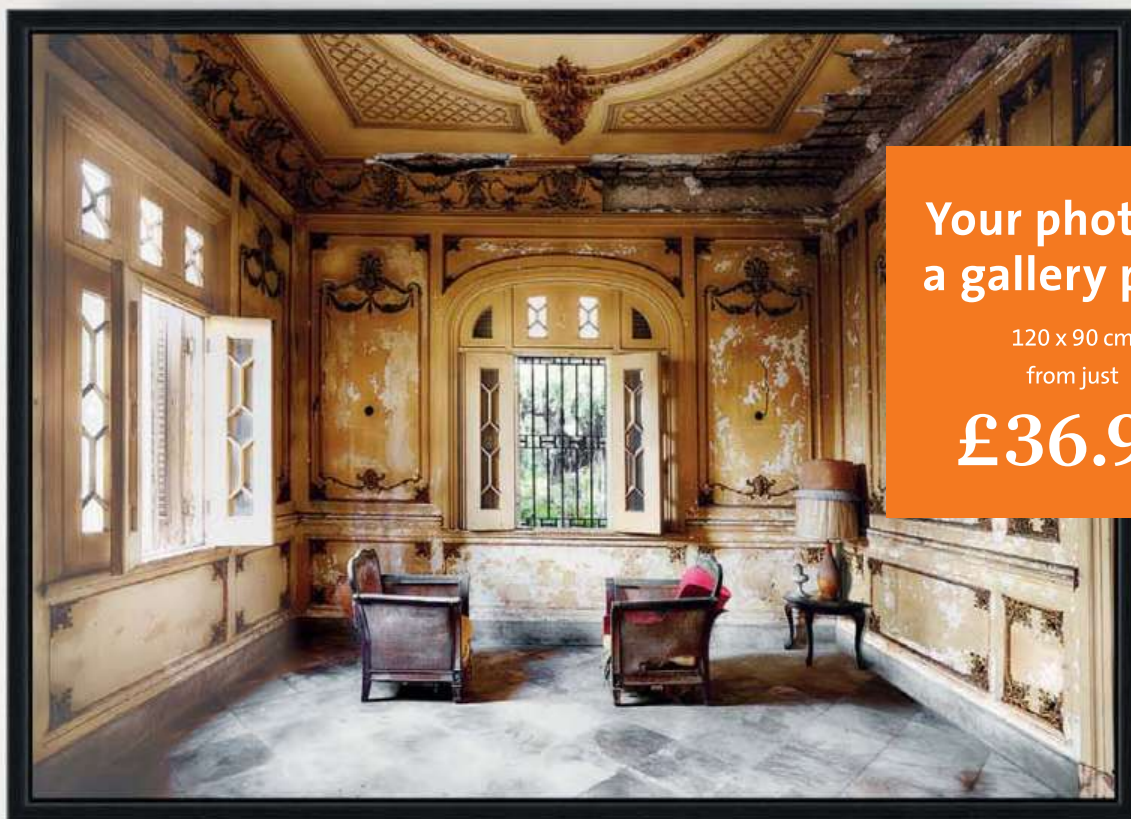
Mountain hare by Gillian Lloyd.
© Gillian Lloyd/bwpawards.co.uk



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[WhiteWall.com](https://www.whitewall.com)

 **WHITE WALL**

LIVES OF THE GREAT PHOTOGRAPHERS

Juliet Hacking

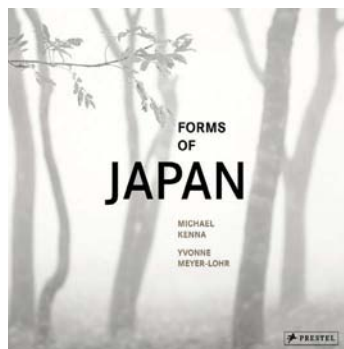
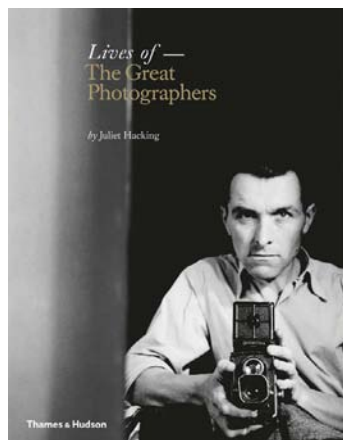
▣ Thames & Hudson
 ▣ Hardback, £28

A fascinating and entertaining book that delves into the lives of 38 photographers, revealing the personalities behind the art. With the emphasis firmly on biography, we find each has their own portrait alongside one or two of their iconic images. These portraits range from formal (Peter Henry Emerson) to photo-booth strips (Walker Evans) or self portraits (Robert Doisneau, Bill Brandt) along with a number of quirkier ones (Henri Cartier-Bresson, Nadar).

Filled with fascinating detail (did you know that Nadar was a spy, or that Norman Parkinson's real name was Ronald?), the biographies can be consumed quickly and with satisfaction. They are well written and have a delightfully personal touch.

As a whole, the biographies trace the history of photography, its innovators and experimenters, and all that they have contributed to the art from its outset to the early 21st century.

Elizabeth Roberts



FORMS OF JAPAN

Michael Kenna,
 Yvonne Meyer-Lohr

▣ Prestel
 ▣ Hardback, £45

equal the images in their precision and stark beauty. It's as if they give a voice to the work.

Divided into themed chapters – Sea, Land, Trees, Spirit and Sky – we move through the book quietly, as if stepping through tracks in the snow or finding our way through a vast landscape with only the mountains in view. A beautiful journey.

Elizabeth Roberts

The goal Nathalie Herschdorfer, the director of the Museum of Fine Arts in Le Locle, set herself was ambitious: to create an authoritative reference to the history, art and science of photography. After bringing together 150 consultants and 80 researchers from around the world (plus 10 years of her own hard work) the result, we're sure you'll agree when you read this book, is nothing short of impressive.

The main body of the book lists from A to Z significant turning points and milestones in photography's 180-year history. A structure that welcomes all aspects of the medium, the book includes noteworthy photo agencies, publications, images and collectors, as well as defining genres, movements, photographers and processes. Herschdorfer highlights how, although photography is younger than other creative mediums, its rich, colourful and varied history cements its place in the art world. This is a landmark publication for photography and one that will be read for years to come.

Anna Bonita Evans

There are times when you come across a book that is so beautiful in every aspect that it touches on being almost perfect. The combination of Michael Kenna's delicate imagery with the subtlety of Yvonne Meyer-Lohr's design is just such a case.

It's as though Kenna has chosen to describe Japan in a very particular way. His pictures contain no people, no signs of modern life, no sense of history. The compositions are pared down to the essentials, simple in the extreme, and exquisitely beautiful. Accompanying them is a series of classic haiku that



THE SCENT OF A DREAM

Sebastião Salgado

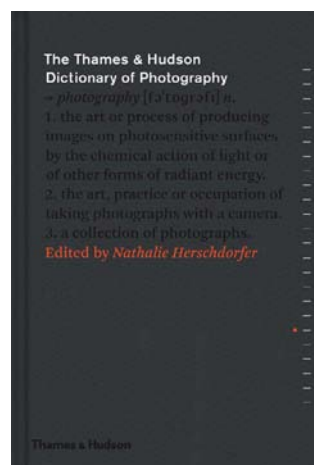
▣ Abrams
 ▣ Hardback, £50

This remarkable book is the outcome of a 10-year journey made by Sebastião Salgado to all the major coffee growing areas in the world – from Brazil and India to Ethiopia and China, and many more in between. Born in the coffee growing Brazilian state of Minas Gerais, Salgado spent his childhood immersed in the practicalities of coffee production and the hardships that go with it.

From seed to tree, to berry to bean, we see the process that leads ultimately to our coffee cups – and the people who make it possible. As ever with this great photographer, his focus is on nature and humanity. Concerned with the sustainability of the environment and the non-exploitation of the coffee workers, his pictures describe the dignity of work and the respect with which he, the photographer, approaches the people who work in the industry.

The only odd fact I gleaned from the book is that Salgado doesn't drink coffee...

Elizabeth Roberts



THE THAMES & HUDSON DICTIONARY OF PHOTOGRAPHY

Edited by Nathalie Herschdorfer
 ▣ Hardback, £65

STRANGERS IN THE NIGHT

All images © Jens Juul

A stranger catches his eye. He approaches, asks if he can take their picture, in their home, with no one present. And so begins *Six Degrees of Copenhagen*, **Jens Juul's** award-winning series. Donatella Montrone speaks with him about trust, authenticity and finding light in the darkest of places.

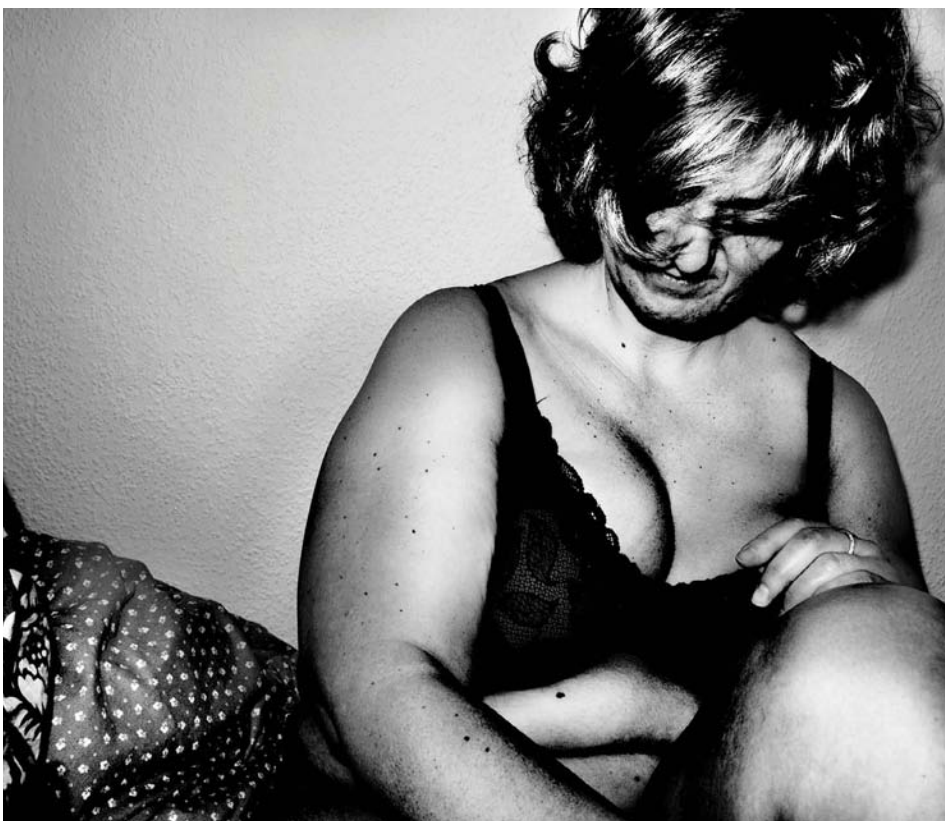
08
B+W

When the shadowy figure of Frankenstein's monster burst on to the screen in 1931, feet clunking heavily, arms outstretched like a malevolent anti-man, cinemagoers were struck with terror. And for many decades thereafter, in reruns on TV screens the world over, The monster's aching grunts continued to terrify. But for Danish photographer Jens Juul, those

'sepulchral images' of mutant beings and shaded backgrounds fascinated him, and he became intrigued with the idea of being behind a lens. *'Frankenstein*, the one with Boris Karloff, left an irreversible impression on me as a boy, but so did the films of Luis Buñuel – images of things that are both pretty and normal, that distort, twisting the harmony as the story progresses. I'm fascinated by stories that lurk in the dark – the stories that can require time and patience to bring out into the light.'

Juul grew up in Copenhagen and spent much of his childhood alone – 'not because I didn't appreciate the company of other kids, but after having been at school all day, I needed time on my own, time to figure things out.' At night he'd spend hours drawing, trying to flesh out on paper the experiences he'd had throughout the day. He'd make up storylines, altering the characteristics of his subjects. 'I believe my need to reinterpret or distort my own reality was actually rooted in a fascination with >





◀ darkness; it felt terrifying, yes, but to me it was also strangely beautiful.'

He took up photography as a teen and soon moved on to painting, studying portraiture at art college and eventually working as a fine art painter for a decade, then later as a graphic designer for 15 years. But the impact of those grainy, shadowy images that had captivated him in his youth were never far from his mind, and so 40 years after having first locked eyes on James Whale's classic interpretation of Frankenstein's monster, he began his first photo project, *Inmate*. 'By photographing convicts locked away in state prisons, I tell the story of what a prison sentence actually does to a human being. The series poses the question: "Does an eight-year jail term really make anyone a better human being?"' It's an ongoing project that documents the emotional and physical effects of a punitive system that deprives criminals of their liberty.

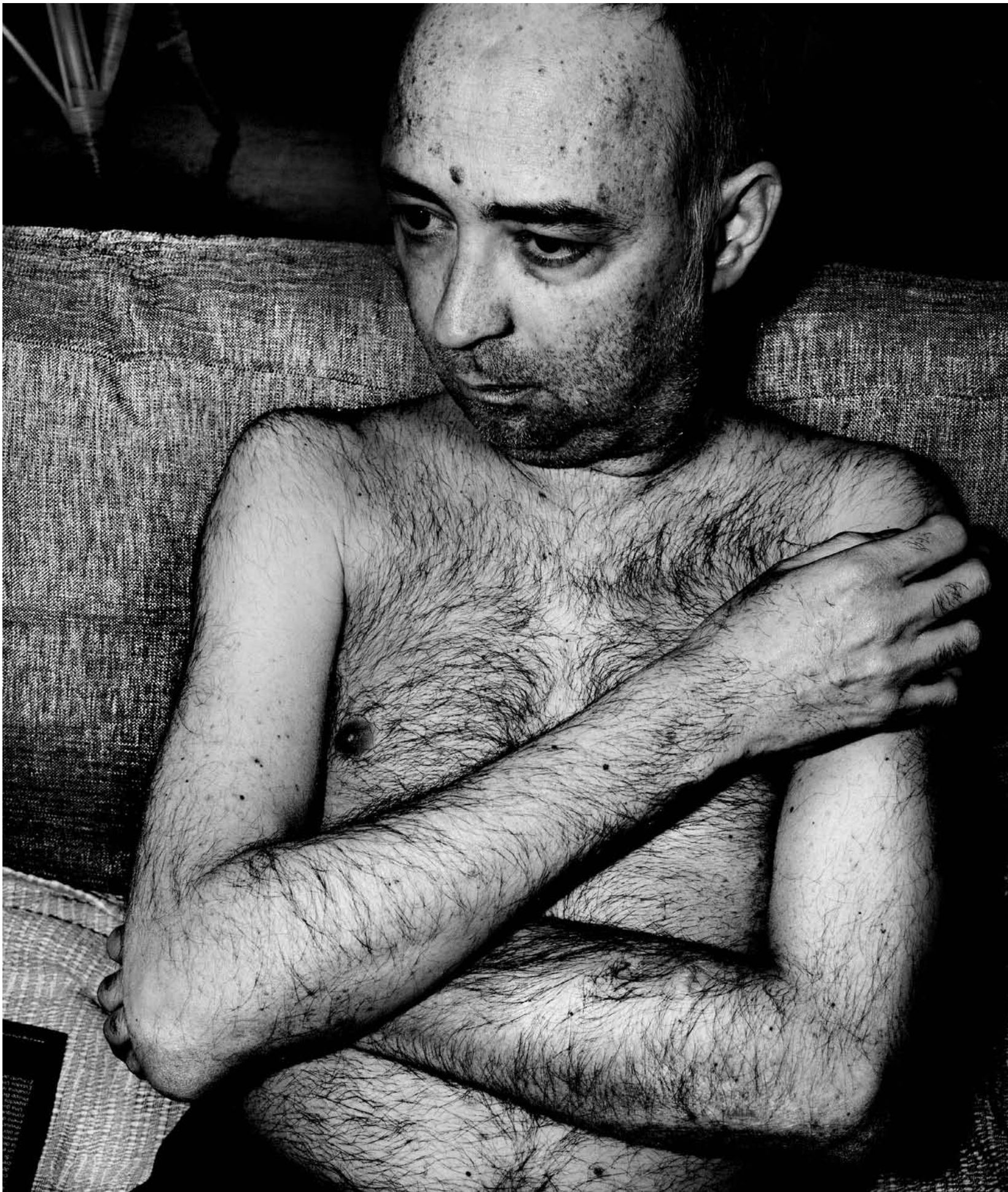
'I believe my need to reinterpret or distort my own reality was actually rooted in a fascination with darkness; it felt terrifying, yes, but to me it was also strangely beautiful.'

Six Degrees of Copenhagen, Juul's second series – which he started while studying photography as a mature student – follows the theory of American social psychologist Stanley Miligram, which suggests we are all separated from one another by a chain of five other people – six degrees of separation. *Six Degrees of Copenhagen*, which won 1st Place, Portraiture, at Sony World Photography Awards 2013, is a portrait series that features subjects alone, in settings that are both intimate and private – 'capturing each person as immediately as possible, without using a filter, during activities where they are undisturbed by others,' explains award-winning Juul. He then begins to thread connections to them.

Juul sees stories everywhere. 'They are right on our doorstep,' he says. And so begins the first step, breaking the boundary that separates photographer from subject, stranger from stranger, and making connections between people who form the rich tapestry of one another's lives. Juul began the series by stopping random strangers – be it on the street, in markets, at social gatherings – and asking if he >









◀ could visit them in their homes to take their portrait. His visits generally last several hours, or just long enough to get the right shot. He then asks his subject to pass the baton and recommend someone in their inner circle of friends. 'I work on portraying connections between people, but the project is also about breaking boundaries. First, I break a social boundary by approaching people on the street and inviting them to participate. At the same time, I need to get the subject to break a boundary by inviting me and my audience (personalised by my camera) into their most private space. Finally, the audience has to break the boundary (via the photograph) of suddenly becoming intimate with a stranger's world.'

This is the point at which his subjects feel secure that their vulnerabilities will not be exploited. And with that he manages to tease out stories that, seemingly inconsequential, are in fact loaded – stories that might otherwise not be heard for their simplicity. 'One of the ladies I met told me of the time her grandmother died. Her grandmother's body was laid on a table in the living room, and since it was winter all the windows were kept open so the room could be kept cool. Her family and friends dropped in and said their last goodbyes. Then she took her clothes off and showed me how her grandmother had lain and allowed me to take a picture. She was introduced to me by someone else I had photographed, and we met a few times, talked a lot. When you meet like that and get comfortable around each other, it is quite natural that you start talking about more personal issues or things you share. Life, love, death. So we talked about her grandmother. The nakedness is not an issue – there is nothing remotely sexual or erotic about it. Nudity is never a goal to me.'

The level of intimacy afforded Juul enabled him to portray his subjects uncensored, and it's that very aspect – the subject's loss of inhibition and abandon to the camera's lens – that gives his series such a raw quality. Another image, that of an elderly woman stepping out of the shower, breasts suspended with age, is a stunning example of the subject's faith in her photographer – bare, wedged in a shower cubicle, allowing herself to be captured in the frame of a lens. 'She is a member of a bathing club on an extensive pier in the Oresund Strait. She starts every day by driving out to the sea to go swimming – even on freezing cold December mornings. So when she gets home to her apartment she has to settle with a shower. In my experience, a lot of old people are game for whatever I bring up – it's like they've dropped all pretence. But

maybe it also has to do with Danish culture. We're quite liberal and easy going.'

Juul shot the series in black & white because 'colour photography can become banal' when working so tightly with portraiture, he says. 'All the pictures are taken with either a Canon 5D or a Leica Monochrom. I always use flash and black & white, because with colour you can easily get distracted by the details, but with black & white they have little or no importance.'

Part of the success of *Six Degrees of Copenhagen* is that it is honest – Juul's genuine curiosity about the subjects he chooses to portray, and his subjects' genuine desire to abandon themselves to his lens. And that's what makes the series so intriguing. 'When you take an interest in people, when you are genuinely curious about who they are, and you approach them without any prejudice or preconceived notions, it's amazing how willing they are to open up and share their experiences. My work is really just a journey into the lives of other people.'

To see more of Jens Juul's work, visit his website at jensjuul.com.





*'I work on portraying
connections between people,
but the project is also about
breaking boundaries.'*

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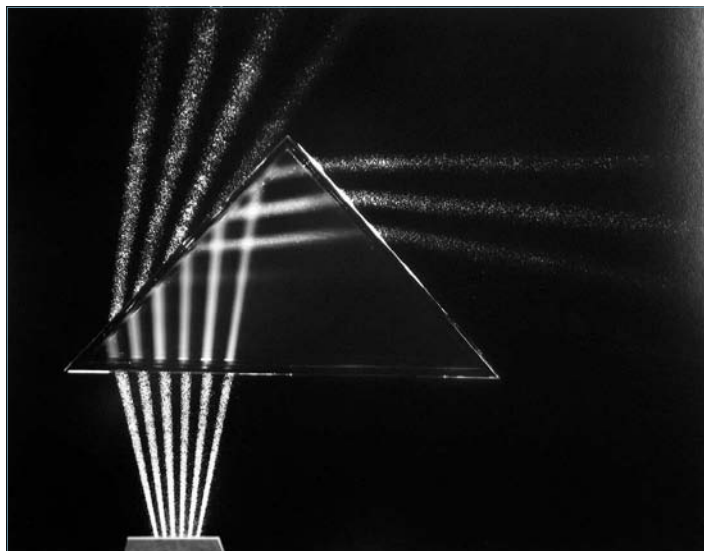
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IN THE FRAME

If you would like an exhibition to be included in our listing, please email Elizabeth Roberts at elizabethr@thegmcgroup.com at least 10 weeks in advance. International listings are on the app edition of the magazine.



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© Estate of Berenice Abbott/Getty Images.
Image courtesy of Beetles+Huxley

BERENICE ABBOTT

27 October to 21 November

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BEETLES + HUXLEY 3-5 Swallow St, W1B 4DE beetlesandhuxley.com

LONDON

ATLAS GALLERY

2 October to 27 November

Photographs Rendered in Play-Doh

Eleanor Macnair's playful reconstructions of classic photographs.

49 Dorset Street, W1U

atlasgallery.com

BEETLES + HUXLEY

To 24 October

Wang Qingsong

Elaborately staged photographs.

3-5 Swallow Street, W1B

beetlesandhuxley.com

GRAD

2 October to 21 November

Peripheral Visions

A solo exhibition by Moscow-based artist, Olga Chernysheva

3-4A Little Portland Street, W1W

grad-london.com

LONDON COLLEGE OF COMMUNICATION

25 September to 31 October

Daniel Meadows:

Early Photographic Works

A first retrospective.

LCC, Elephant and Castle SE1

arts.ac.uk/lcc/

MEDIA SPACE

To 28 March 2016

Julia Margaret Cameron:

Influence and Intimacy

Portraits by the seminal photographer.

6 October to 28 March

Gathered Leaves:

Photographs by Alec Soth

Magnum photographer's career to date.

Exhibition Road, London, SW3

sciencemuseum.org.uk

MUSEUM OF LONDON DOCKLANDS

To 1 November

Soldiers and Suffragettes: The Photography of Christina Broom

The first female press photographer.

West India Quay, E14

museumoflondon.org.uk

NATIONAL PORTRAIT GALLERY

To 11 October

Creative Connections:

Camden Radical Characters

Display of 30 portraits.

To 18 October

Audrey Hepburn:

Portrait of an Icon

The film star in pictures.

St Martin's Place, WC2H

npg.org.uk

P21 GALLERY

11 September to 31 October

Autonomy of Self

Images from the former Ottoman territories that refute conflict.

21 Chalton Street, NW1

p21.org.uk

PHOTOFUSION

To 9 October

The Abyss Gazes into You

Set of photographs taken by Kentish photographer Spencer Murphy.

17A Electric Avenue, SW9

photofusion.org

PHOTOGRAPHERS' GALLERY

To 1 November

Sebastião Salgado:

Other Americas

Award-winning body of work.

2 October to 10 January

Burden of Proof

Photographs used as criminal evidence.

2 October to 10 January

Noémie Goudal:

Southern Light Stations

The artist's first major show in London.

2 October to 10 January

Horizontal Humans

Part of a forthcoming programme that focuses on forensic imaging.

5 November to 16 January

Evgenia Arbugaeva

First UK show by this Russian artist.

16-18 Ramillies Street, W1F

thephotographersgallery.org.uk

PROUD CAMDEN

To 25 October

The Jimi Hendrix Experience

Pictures of the rock musician.

The Stables Market, NW1

proudonline.co.uk

SCIENCE MUSEUM

To 2 November

Open For Business

The British manufacturing industry seen by Magnum photographers.

Exhibition Road, SW7

sciencemuseum.org.uk

SERENA MORTON

28 October to 20 November

Cuba, 1959:

Photographs by Burt Glinn

An exhibition to accompany a new publication.

Exhibition Road, SW7

serenamorton.com

TATE BRITAIN

To 4 October

BP Spotlight: Karen Knorr

Two series by the artist:

Belgravia 1979-81 and

Gentleman 1981-83.

Millbank, SW1P

tate.org.uk



Anti-National Front demonstration, Lewisham, London, 1977

© Syd Shelton

ROCK AGAINST RACISM

2 October to 5 December

Syd Shelton's music imagery for the British Rock Against Racism Movement of 1976-1981.

AUTOGRAPH ABP Rivington Place, EC2A 3BA autograph-abp.co.uk

THE LITTLE BLACK GALLERY

To 31 October

Girls! Girls! Girls! Part 2

Provocative show, includes works by Bob Carlos Clarke and Vee Speers.

13A Park Walk, SW10

▣ thelittleblackgallery.com

THEPRINTSPACE

2 to 21 October

Harrodsburg

Dougie Wallace explores the super-rich of Knightsbridge and Chelsea.

74 Kingsland Road E2

▣ theprintspace.co.uk

V&A MUSEUM

To 11 October

Captain Linnaeus Tripe:

Photographer of India

and Burma, 1852-1860

Images of architecture, monuments and other sights of interest.

To 1 November

A History of Photography:

Series and Sequences

Pictures by Sally Mann, Sze Tsung Leong and Stephen Gill are among the selection.

Cromwell Road, SW7

▣ vam.ac.uk

NORTH IKON GALLERY

To 27 September

At Home with Vanley Burke

B&W pictures and other ephemera by influential figure in Black British photography.

1 Oozells Square, Birmingham

▣ ikon-gallery.org

IMPRESSIONS GALLERY

To 12 December

Jon Tonks: Empire

Tonk's six-year project documenting life on British overseas territories.

Centenary Square, Bradford

▣ impressions-gallery.com

LADY LEVER ART GALLERY

To 27 September

Picturing Venice

Photos of the city by Carlo Ponti and paintings by Turner, Sickert and Brangwyn.

Port Sunlight, Wirral

▣ liverpoolmuseums.org.uk

NATIONAL CIVIL WAR CENTRE

To 5 November

The Failing Leviathan: Magnum Photographers and Civil War

Pictures by Robert Capa, Ian Berry, David Seymour and others.

Appleton Gate, Newark

▣ nationalcivilwarcentre.com

OPEN EYE GALLERY

To 29 November

Zanele Muholi: VUKANI/RISE

South African photographer whose work



Bay of the Somme river, Picardie, France, 1991 by Harry Gruyaert

© Harry Gruyaert/ Magnum Photos

HARRY GRUYAERT

To 31 October

Gruyaert's work helped to define a new territory for colour photography.

The exhibition is accompanied by a book published by Thames & Hudson at £40.

MAGNUM PRINT ROOM 63 Gee Street, EC1V 3RS ▣ magnumphotos.com

explores gender, race and sexuality.

19 Mann Island, Liverpool Waterfront

▣ openeye.org.uk

TATE LIVERPOOL

To 18 October

Glenn Ligon:

Encounters and Collisions

Group show of work.

Albert Dock, Liverpool

▣ tate.org.uk

SOUTH BRIGHTON PHOTOGRAPHY

To 27 September

Local by Finn Hopson

Hopson's evocative pictures of the South Downs national park.

52-53 Kings Road Arches

▣ brightonphotography.com

NUFFIELD HOSPITAL

To 30 October

Nomads Of India

Pictures by Bharat Patel.

Windmill Road, Oxford

▣ bharatpatelphotography

35 NORTH CONTEMPORARY FINE ART

To 10 October

American Stories: 1990 to 2015

North America seen through the eyes of UK photographer Mark Nelson.

North Road, Brighton

▣ 35northgallery.com

WEST AMERICAN MUSEUM IN BRITAIN

To 1 November

Spirit Hawk Eye: A Celebration of American Native Culture

Recent portraits of Native Americans by Heidi Laughton.

Claverton Manor, Bath

▣ americanmuseum.org

ARUNDELLS

To 4 November

Ready, Steady, Go!

Photographs encapsulating UK culture and life in the mid 60s.

59 Cathedral Close, Salisbury

▣ arundells.org

EDEN PROJECT

To 23 October

People of the Rainforest

Six B&W images by Robin Hanbury-Tenison and Sebastião Salgado.

Bodelva, Cornwall

▣ edenproject.com

WALES ABERYSTWYTH ARTS CENTRE

To 7 November

Artist Rooms: Robert Mapplethorpe

Seminal works by this prestigious photographer.

Aberystwyth University, Ceredigion

▣ aberystwythartscentre.co.uk

NATIONAL LIBRARY WALES

To 12 December

A Welsh Focus on War and Peace

Displaying late documentary photographer Philip Jones Griffiths' most seminal works.

Aberystwyth, Ceredigion

▣ llgc.org.uk

SCOTLAND NATIONAL MUSEUM OF SCOTLAND

To 22 November

Photography:

A Victorian Sensation

Major exhibition tracing the evolution of photography.

Chambers Street, Edinburgh

▣ nms.ac.uk

SCOTTISH NATIONAL GALLERY

To 18 October

Bailey's Stardust

Includes portraits of Mick Jagger, Kate Moss and East End gangsters the Kray Twins.

Queen Street, Edinburgh

▣ nationalgalleries.org

EXHIBITION OF THE MONTH

The name **Sebastião Salgado** conjures up majestic imagery and dramatic photojournalism but at the heart of the work is his love of humanity. His first major project, *Other Americas*, was where it all began. Elizabeth Roberts reports.



Guatemala, 1978 © Sebastião Salgado / Amazonas Images/ nb pictures Courtesy of The Photographers' Gallery

There are few photographers who have attracted such acclaim and respect as Sebastião Salgado. His reputation as a social documentary photographer and photojournalist with a personal philosophy of humanism and equality goes before him like a flagship.

He didn't, however, begin his career as a photographer

'...it went on to become an award-winning classic photobook that established his reputation as one of the most important photographers of his generation.'

but trained as an economist in São Paulo, before following a career working on global trade agreements for the coffee industry. It was while working for the World Bank, travelling

extensively throughout Africa in the early 1970s, that he began taking photographs.

One of his earliest projects, *Other Americas*, shot between 1977 and 1984, is now showing

at the Photographers' Gallery in London. Published in book form in 1986, designed by his wife Lélia Wanick Salgado, it went on to become an award-winning classic photobook that established his reputation as one of the most important photographers of his generation.

The 49 black & white images that make up *Other Americas*



México, 1980 by Sebastião Salgado © Sebastião Salgado / Amazonas Images/ nb pictures Courtesy of The Photographers' Gallery

were shot in Brazil, Ecuador, Bolivia, Peru, Guatemala and Mexico during frequent visits over the seven-year period in which the Brazilian-born photographer set out to capture a truly intimate picture of the

people and their culture. What he achieved is a deeply humane body of work that encompasses all the contradictions – the cruelty and harshness and the tenderness and warmth – that existed in the communities, the families and

the individual lives of the people as they fought for survival in an unforgiving landscape.

Salgado's images reveal an intimacy between his subjects and himself that is born of a sustained personal engagement.

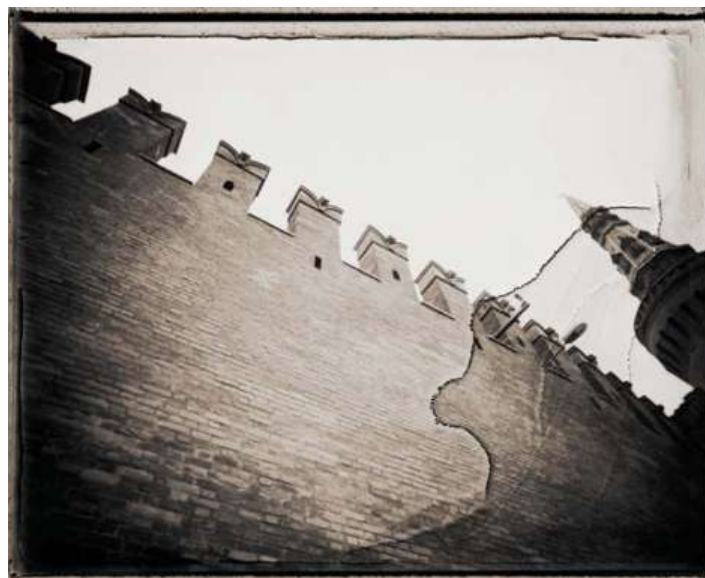
They go beyond superficial reportage and engage instead with the complexity of the cultural, religious and social mores that go back centuries. They describe the humanity of the people through their own eyes and understanding.

SEBASTIAO SALGADO: OTHER AMERICAS

...runs until 1 November at the Photographers' Gallery (Print Sales), 16-18 Ramillies Street, London W1F 7LW; thephotographersgallery.org.uk

AMERICAN CONNECTION

A childhood fascination with Russia during the Cold War has produced an intriguing set of pictures of the country taken from a child's perspective. **Michael Kirchoff** talks to Susan Burnstine about photographing Russia on Polaroid.



22
B+W

Los Angeles photographer Michael Kirchoff has cleverly transformed his childhood fascination with Cold War Russia into an ongoing series entitled *An Enduring Grace*. Rather than shooting images of this foreign land in a typical, straightforward manner, he inventively re-imagined the perspective and photographed scenes as if looking at it through the eyes of a child while using unpredictable, out of date Polaroid 665 film.

As a child, Kirchoff knew little about Russia beyond what the news reported on television. He recalls, 'The dialogue was always so negative, but the images I saw relating to the landscape and architecture drew me in and inspired me to construct my own ideas of what things looked like there.'

In 2007, he travelled to Russia for the first of six trips and explored countries formerly under Russian Soviet rule, such as Ukraine, Belarus and Estonia. His trips have typically spanned

'I needed to imbue a sense of wonder and darkness into the photographs.'

ten days to three weeks, with the longest and most adventurous trip being travelling via the original route of the Trans-Siberian Railway in 2009.

Photographing from the perspective of a child allowed him to preserve the mystery he

felt for this unknown, foreign country that permeated his thoughts for years. 'Shooting everything wide, with low, off-kilter angles, gave the images a larger than life look that mimics how you see the world when you are very young,' he says. 'I needed

to imbue a sense of wonder and darkness into the photographs to portray my very unclear ideas of what I thought Russia looked like.'

When travelling to Russia, Kirchoff uses three types of camera: a Polaroid, a few toy cameras and a DSLR. 'When I started the project, I didn't know I started the project,' he recalls. 'It wasn't until I got home and reviewed everything that I realised that the most powerful images came from the Polaroid work. It just struck me as the one that made the most sense with what I then realised I was trying to do. You can almost say that I didn't choose to do the project, but the project chose me.'

After exposing his film, Kirchoff sandwiches the negatives on top of one another so that the emulsion presses into the black backing of the previous Polaroid. Throughout the course of the day he allows them to partially dry so that particles from the backing become

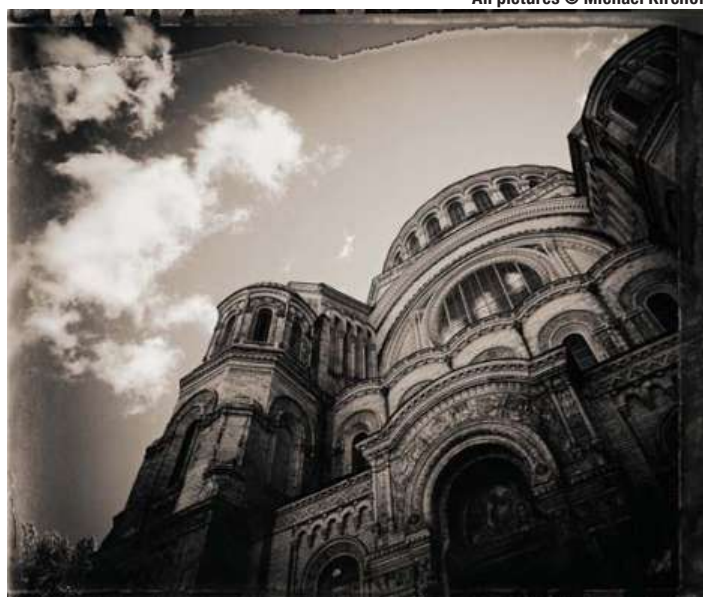


infused into the emulsion where the negative starts to peel away from the one below as it dries.

'At the end of the day (or sometimes longer), I take the stack of stuck-together negatives and soak them in a bath of sodium sulphite, while gently peeling them off one another. I then wash and dry the negatives as you normally would,' he explains. 'All of this creates the very organic and meandering lines framing the image, but sometimes overtaking it a bit too. This fractured look gives a surreal nature to the images and helps relay the fractured ideas of my own mind.'

Kirchoff admits that he will continue working on *An Enduring Grace* as long as he's able to locate Polaroid 665 that still works. 'Considering the film expired in 2007, it may not be much longer before all of it becomes unusable,' he says. 'Once that happens, or I simply run out, I will be at a crossroads to decide to end it or find another method that works for me.'

He has also been helping promote New 55 film and eagerly awaits the release in the hope it



All pictures © Michael Kirchoff

'This fractured look gives a surreal nature to the images and helps relay the fractured ideas of my own mind.'

will become a viable alternative.

Presently, Kirchoff photographs semi-regularly for a few loyal commercial clients, he continues to work on personal projects and he also lights sets in both the studio and on location for several staff photographers in

the entertainment industry.

Additionally, he is represented by Baang + Burne in NYC and Photo Methode Gallery in Austin, Texas, and he has served on the board of the Los Angeles chapter of American Photographic Artists (APA LA) since 2006.

■ michaelkirchoff.com

EXHIBITIONS USA

BOSTON

INSTITUTE OF CONTEMPORARY ART

Until 27 November

Ethan Murrow: *Seastead*

■ icaboston.org

CHICAGO

CATHERINE EDELMAN GALLERY

Until 2 January

Arno Rafael Minkinen

■ edelmangallery.com

DENVER

DENVER ART MUSEUM

Until 29 November

Alec Soth: *Colorado Dispatch*

■ denverartmuseum.org

ITHACA

JOHNSON MUSEUM OF ART

Until 20 December

The American City in Photographs

■ museum.cornell.edu

LOS ANGELES

THE GETTY

Until 21 February

The Younger Generation:

Contemporary Japanese Photography.

Featuring Kawauchi Rinko, Onodera

Yuki, Otsuka Chino and Sawada Tomoko

■ getty.edu

NEW YORK CITY

METROPOLITAN MUSEUM OF ART

Until 3 January

Jo Ractliffe: *The Aftermath of Conflict – Photographs of Angola and South Africa*

■ metmuseum.org

PORTLAND

BLUE SKY GALLERY

Until 30 November

Thomas Gardiner:

Untitled USA and Western Canada

Romain Blanquart:

Under the Carcass Lays the Soul

■ blueskygallery.org

ROCHESTER

GEORGE EASTMAN HOUSE

Until 14 February

Brian Ulrich: *The Centurion*

■ eastmanhouse.org



All images © Michael Jackson

When **Michael Jackson** shoots landscape he doesn't head out in the dawn light or wait for sunset – instead he remains in his studio, creating his own imaginary world where all is not what it seems. Steve Pill reports.



Mallard's Reach, midday.

Size is relative. If you've ever revisited the site of a childhood holiday or returned to the house you grew up in later in life, you can appreciate that what once seemed cavernous and endless is often far more modest than remembered. As a child everything seems huge and that brings with it a certain sense of wide-eyed wonder that is hard to recapture as we grow older.

Photographer Michael Jackson plays with this idea in his ongoing series, *A Child's Landscape*. Images that initially appear to show vast white cliffs or jagged, rocky outcrops only accessible by sea kayak are in

fact small fragments of frost-damaged rocks submerged in a fishtank in his south Wales studio. With this simple twist, he challenges our perceptions of what we think we are seeing and invites us to look at them anew. 'I want people to see a world as a child would imagine it to be – full of excitement, adventure, pirates, storm-beaten cliffs and swooping gulls,' he explains. 'As an adult we see the landscape with a weary eye. We have seen it all before. We see facts. As a child we see beyond the facts – we are not limited by them. When you look at these images I would hope that you can make that small switch from looking as an

adult to looking as a child, and then the image becomes alive. Somehow, because the images are not real, they become more real.'

The project began to take shape about five years ago, during a period in which Michael was doing a lot of what he calls 'creative play' – dabbling with underwater photography, shooting beach details *en plein air* on the nearby Poppit Sands and making studio abstracts from kitchen foil and old apple cores. 'I had a head full of new ideas all trying to get my attention,' he says. 'I just needed to find a way of combining them all to make something new.'



Out to sea from Glass Bay.

While Michael is adamant that there was no eureka moment as such and the series was refined and developed organically, it is clear that the time he has spent exploring the Pembrokeshire coastline has provided a rich source of inspiration. It was while walking his dogs on Poppit Sands that Michael first spied a scattering of rocks that he thought looked like miniature cliffs, which in turn got him thinking more and more about how one's imagination affects the way in which we see things.

Another day out at Ceibwr Bay with his

'Once I had made that leap of the imagination, the whole place came alive with dinosaurs. Everywhere I looked you could see them poking out of the sand.'

children – Oliver, 7, and Talia, 6, – helped crystallise this thinking further. As Michael enjoyed the view across the small, remote beach, the kids starting shouting about all the

'dinosaurs' on the beach. 'I had no idea what they were talking about until they took me by the hand and pointed out these half-buried rocks to me,' he recalls. 'Once I had made that leap of the imagination, the whole place came alive with dinosaurs. Everywhere I looked you could see them poking out of the sand. I was seeing as a child does, with no limitations. And once you make that step then suddenly the world is a much more interesting place.'

Excited by his new ways of seeing, Michael immediately dictated his thoughts into his smartphone and then set about working out a way of recreating that sensation in the studio. >



Above **Outcrop near Mann Point.**
Above left **Iceberg near Mann Point.**
Left **The great Mann Point.**

*'I had a head
full of new ideas
all trying to get
my attention,'
he says. 'I just
needed to find a
way of combining
them all to make
something new.'*



◀ Interestingly, the idea for each composition begins with long stints making sketches of the Pembrokeshire coastline. ‘I needed to understand the cliffs,’ explains Michael, who was keen that his fantastical studio creations remained grounded in reality. ‘With drawing, you have to concentrate and notice the subtle aspects of whatever you are looking at. You have to stare hard, make comparisons, understand what is what and why things are as they are – then you can take that understanding and put it down on paper. Drawing was a great way for me to really understand the cliffs, how they sat on the horizon, how they met the sea.’

Born in 1966, Michael was a latecomer to photography, having initially studied art at Chichester’s West Dean College and completed an apprenticeship with the landscape painter Christopher W Baker. After honing his skills first with oil paints and then charcoal, he bought a Holga camera and began by taking photos of his dog in the back garden. He was instantly hooked and set about applying the universal truths he had learned in painting to his newfound medium.

Several of his other photographic series confirm his creative, painterly approach. *Seren*, for example, uses collaged strips of

developed 35mm film to create ethereal depictions of the sun in repeating patterns. Even seemingly straightforward portfolios of single subjects such as gulls reveal a softer, more expressive approach to monochrome with unexpected burn marks and unusually cropped compositions.

For *A Child’s Landscape*, he submerged the splintered rocks in the studio fishtank and added breadcrumbs and handfuls of dirt to muddy the waters. Long exposures ensured that these added textures emerged more abstractly in the final prints. Michael is adamant that any process should be considered if it might help you achieve the ▶



Cook's drum with sailboat.



Wyeth's gull tower.

'If wiping custard on my lens gave me a better result I would do it.'

◀ desired effect. 'If wiping custard on my lens gave me a better result I would do it,' he says.

This approach is borne out by his lack of preciousness when it comes to discussing cameras. Though he owns a classic Hasselblad 500C/M and several other Canon and Sony bodies, he is equally happy turning to his old Holga if the situation requires it. 'You don't need anything expensive if you have the time to think things through with no pressure,' he says. 'That is the real key to it all: having the freedom to be able to just sit and think about things and work out how you are going to approach a situation is essential. I do this all day, nearly every day. It's my living. So many people think that they are not creative, when in fact they are – they just don't give themselves enough time.'

By allowing himself a long exposure to his surroundings and cultivating the ability to see it anew, Michael has produced an enchanting and otherworldly collection that will energise even the weariest of eyes.

To see more of Michael Jackson's work visit mgjackson.co.uk.



BUY THE PRINT

To buy one of Michael Jackson's *A Child's Landscape* prints visit photoeye.com.

EXHIBITION

Michael Jackson is showing his *Poppit Sands* work at the Oriel y Parc in St David's in Pembrokeshire until 29 November.



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So come on a photography adventure with us in the Channel Islands or Northern France and enjoy the experience. You will leave with a set of photography skills that you can use again and again - not to mention a unique set of images.



Andy Habin

Born and brought up in Jersey, Andy worked at the top of the photography business in the UK and has now returned to his island home to lead photography workshops and continue with commercial photography.

Fototonics Big Tide Photo tour was over way too quickly! Covering a ton of locations and an amazing trip to an offshore reef, the only thing that wasn't top notch was the weather! Andy is a very knowledgeable chap, a great teacher and all round nice bloke. Despite me being a long term user of Lightroom and Photoshop, Andy still managed to come up with a few tips and tricks that will make a big difference to my images too. His insight into the history of the island and especially the World War 2 artifacts that litter the countryside really brought the land to life.

Although we covered a lot of the island on this short trip, I can only feel I've just scratched the surface...still, a good excuse to return trip!

Graham Hilling - June 2015



YOUR B+W

PORTFOLIO

Black+White are delighted to welcome **Fotospeed** to our Portfolio pages. Suppliers of both darkroom and digital printing materials, they are offering our three winning readers **£50-£100 Fotospeed vouchers** each month. Turn to page 54 for full details of how to submit.



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B+W

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- Nikkor 16-85mm f/3 AF-S DX







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IEUAN MORRIS

IEUAN'S KIT

▣ Nikon D810

▣ Nikkor 24mm lens

'I've called the project Brand New Relics and it is a collection of photographs of abandoned buildings, structures and objects in the south Wales area.'





£50

GARY GREEN

GARY'S KIT

- ▶ Canon EOS 5D Mk II
- ▶ ER 24-70mm f/2.8L USM lens



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INTERVIEW

All images © Alexis Maryon

A NEWHAVEN NARRATIVE

When **Alexis Maryon** set out on a project to photograph a run-down working port on the south coast, he little thought that three years on he would still be pursuing its elusive personality. Elizabeth Roberts reports.



There are certain places that remain significant to us throughout our lives, places that we're drawn to, and return to – they seem to act as a touchstone to ourselves. But, however much that place means to us, it's often difficult to convey those feelings to other people who might well see the place in a different light.

For me, the port of Newhaven on the south coast of England is one of those significant places – I love it: the ferry going to and from Dieppe, the lighthouse at the end of the harbour arm, the industry on the port, the people, the fishing, the cliffs and the beach – and above all, the sea. Even the

'Would he fall into the common opinion regarding Newhaven and dwell on its surface defects, its shabby realities? Would he miss its latent charms; its secret self?'

housing estates that surround the harbour have their own interest.

But Newhaven is changing. Recently, access to the beach and lighthouse has been restricted, with barbed wire fences erected, excluding the townspeople from the

pleasures of walking on the sand with their dogs or playing football with their children; fishermen can no longer throw lines out into the mouth of the river to catch their supper and young lads are banned from throwing themselves into the sea from the harbour arm, an act of bravado and fun. It's a place I've known all my life and have a great fondness for – but for most people it's simply a down at heel harbour in need of rebirth. You could say that both views are valid, but they are difficult to marry up.

So it was with particular interest that I heard that a local photographer – whose work on the Bristol Estate in Brighton we featured in August 2013 (*B+W* 153) – was >





◀ doing a project on Newhaven. His name is Alexis Maryon and I was suspicious. Would he fall into the common opinion regarding Newhaven and dwell on its surface defects, its shabby realities? Would he miss its latent charms; its secret self?

I contacted him and asked him to send me some pictures, little knowing that over the next few years I was to see several thousand images of the place that I hold dear, and was to finally conclude that, as far as Newhaven was concerned, I had found a soulmate.

To meet Alexis Maryon is to be swept up in a vortex of ideas, a torrent of information and a tidal wave of energy. An experienced commercial, editorial and music photographer, he is

'To meet Alexis Maryon is to be swept up in a vortex of ideas, a torrent of information and a tidal wave of energy.'

used to shooting with limited time and under pressure – but the Newhaven project, now into its third year and thriving, is something quite different. I was curious to know how it had begun.

'I had just moved down from London to Brighton and discovered Newhaven as a nice place to walk with my dog,' he explains. 'It felt like a place out of time.'

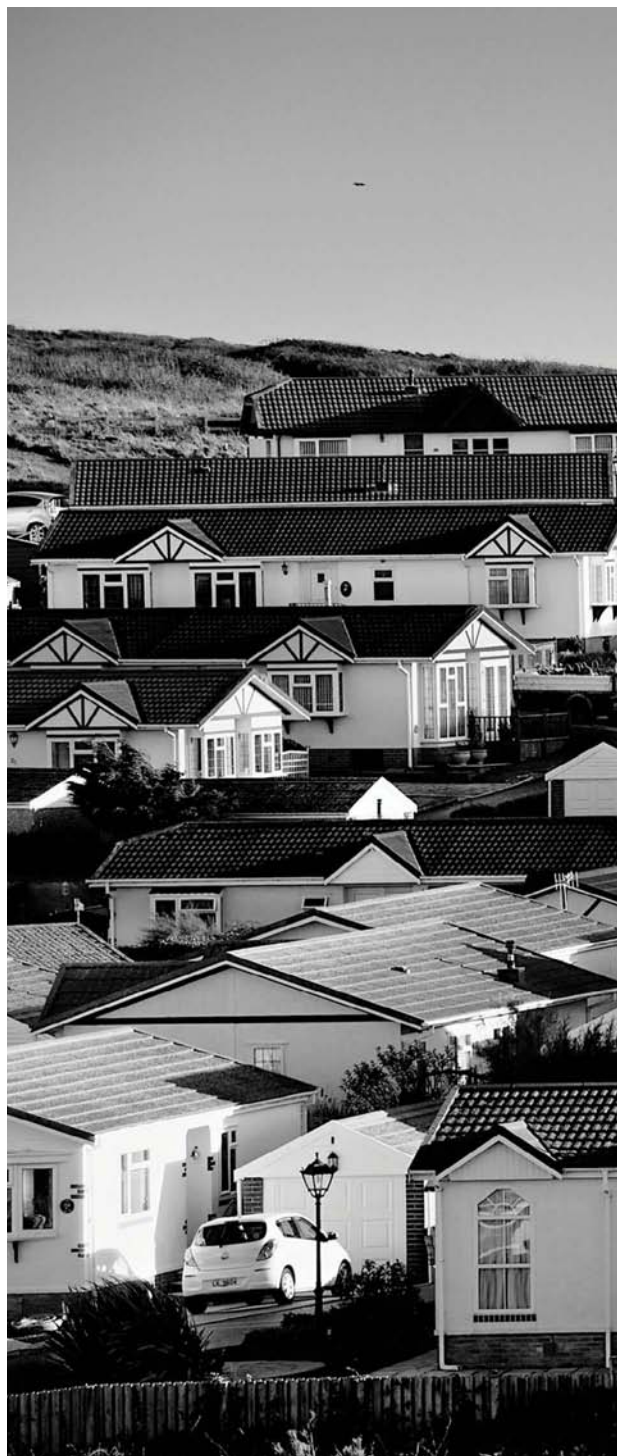
Firstly, he decided to do a shoot with some musicians at the old amusement park that

still existed then by Newhaven beach.

The second connection that brought Alexis to the project was a walk he took along the beach from Seaford, a small town to the east of Newhaven. 'The tide was out and the sun was going down behind the lighthouse, leaving long shadows on the sand – it was just a corny black & white shot really, but I was taken with it,' he says. The photograph he took is no longer in the Newhaven project – but it was the catalyst.

He contacted the port authorities to get permission to go portside without restrictions but, as he began to explore the town and meet its people, he became aware that here was a richer source of material that outweighed that of the port itself – and the two were not always in harmony. His interest increased. ▶





For the past three years Alexis has spent one or two days a week visiting the town, walking around, talking to people, stopping by a local café to drink coffee and, of course, taking photographs. 'I have days when I just walk around and others when I see things to photograph everywhere.' This close observation stems from his art school training and his knowledge and love of painting and drawing, and it sustains his quest to portray the place in the best way he can. Alexis has spent a lot of time building up trust and relationships with the townspeople.



It's not an affluent town and people can be wary. There have been a couple of incidents when he has been challenged but generally, when he shows people his website on his iPad, which he always carries with him, and shows them what he is doing, they are more understanding.

He spends time with people to find out who they are and what their work is all about, whether it's a fisherman mending his nets, a shopkeeper, or teenagers on the streets, he allows them to take an active part in the photograph he makes of them. Often they will suggest that he meets a friend of theirs or

'As he goes closer in, the story becomes more complete. "I want people to look at Newhaven in a different way," he explains.'

a fellow worker who would be a good subject for him. It's a continuing connection.

Gradually, over time, he has become closer to the town, moving indoors to photograph the townspeople at recreation in the Hillcrest Community Centre – from a knitting class to a boxing session for the elderly, and much

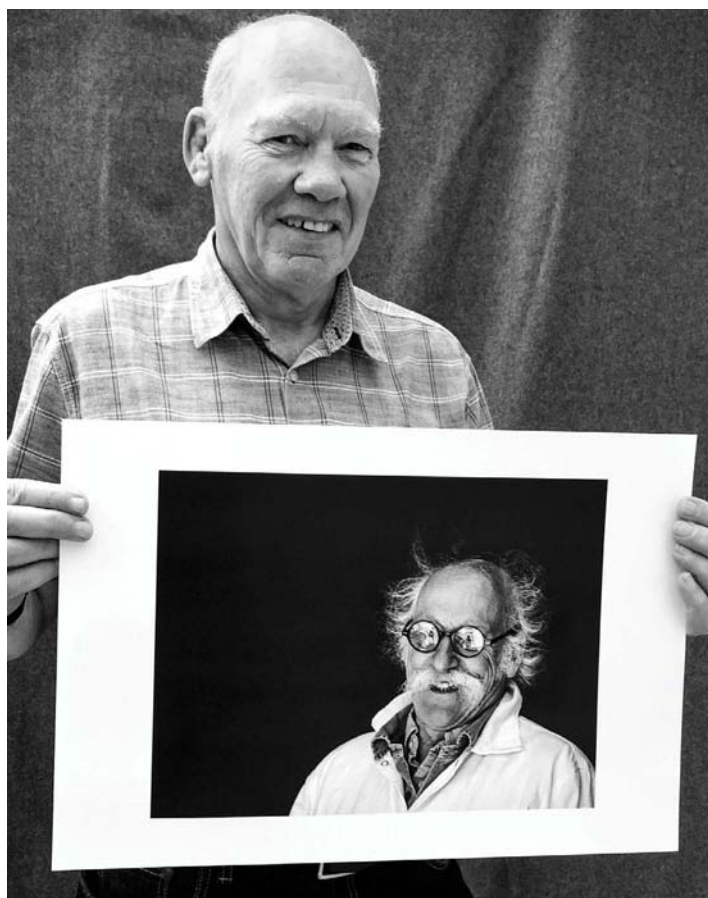
in between. Next he plans to shoot inside people's homes. 'My son has a friend at school who lives in Newhaven and I thought I'd start by photographing him in his bedroom, playing his guitar,' he says. As he goes closer in, the story becomes more complete. 'I want people to look at Newhaven in a different way,' he explains.

Looking at Alexis' pictures you see the town as it really is – its smells, its sounds, its people, its daily life, and always the sea in the background. Yes, it is my Newhaven.

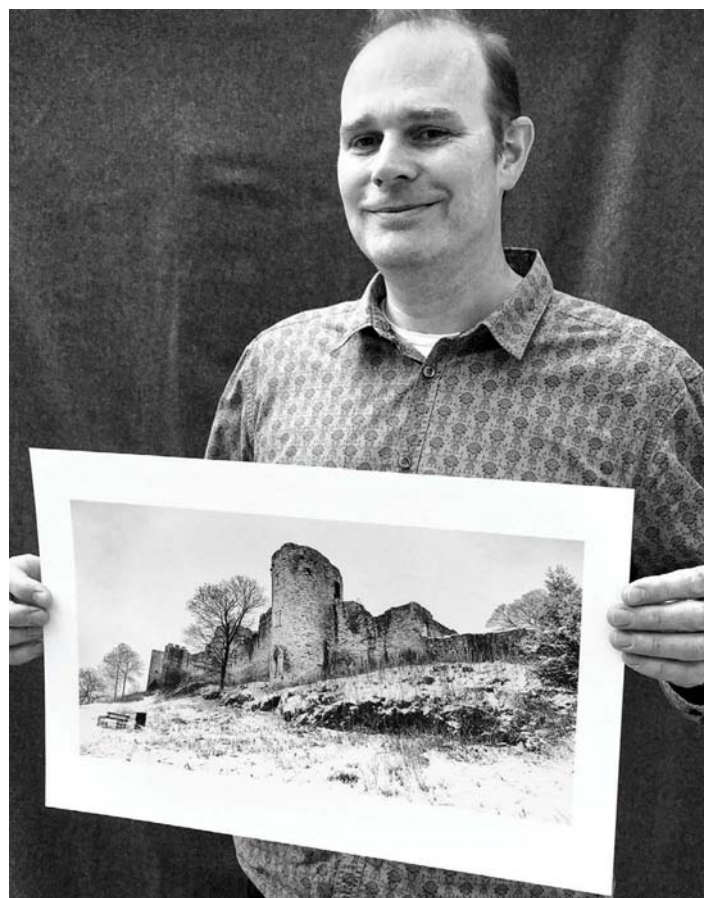
To see more of Alexis's work visit alexismaryonphotography.com.

B+W PRINTING WORKSHOP

Printing, we believe, is the last and possibly the most important part of creating an image – so we brought five B+W readers together with **Eddie Ephraums** to learn how to create the finest exhibition quality prints.



DEREK MURRELLS



ANDREW BUGLASS

'Like any language, printing is an expressive, creative tool. It's also a discipline and central to its success is getting to grips with workflow and applying a few basic rules.'

learn so much from workshops. A really good workshop is a collective experience, in which participants feel free to share their views and expertise, to support the intentions of the group. So when we recently ran a *B+W Photography* printing workshop, we started off by asking everyone what they wanted from the day. Paul Ottavio said he wanted to know: 'how to go from concept to exhibition print'. This said it all: successful photographs are based on ideas and knowing how to communicate them, in

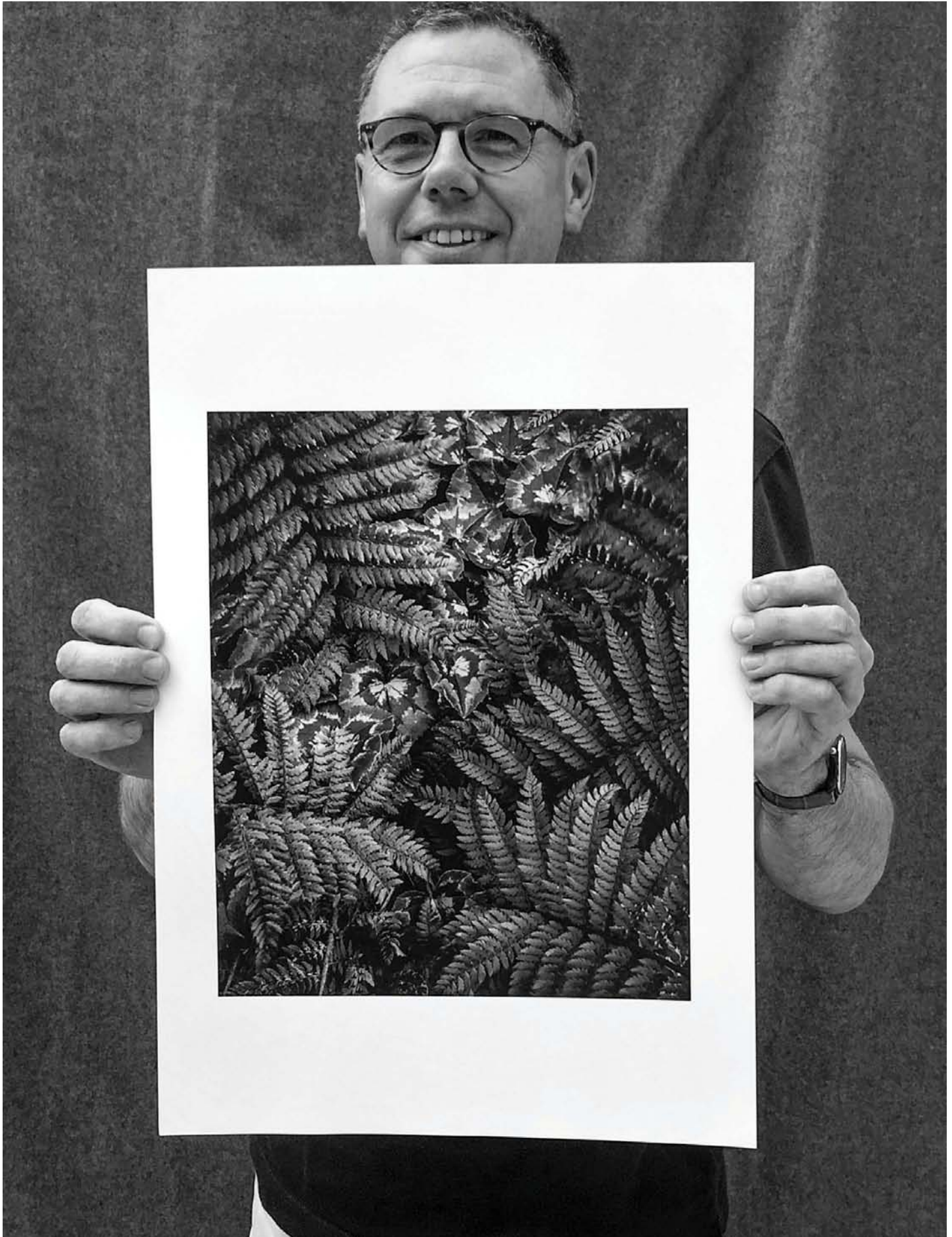
our case through the language of the print.

Like any language, printing is an expressive, creative tool. It's also a discipline and central to its success is getting to grips with workflow and applying a few basic rules. One key rule is to work in a consistent, predictable way that shows how the final print will look. So, we need to make sure the monitor is set up correctly, to a luminance and contrast that matches the print under standard print viewing conditions.

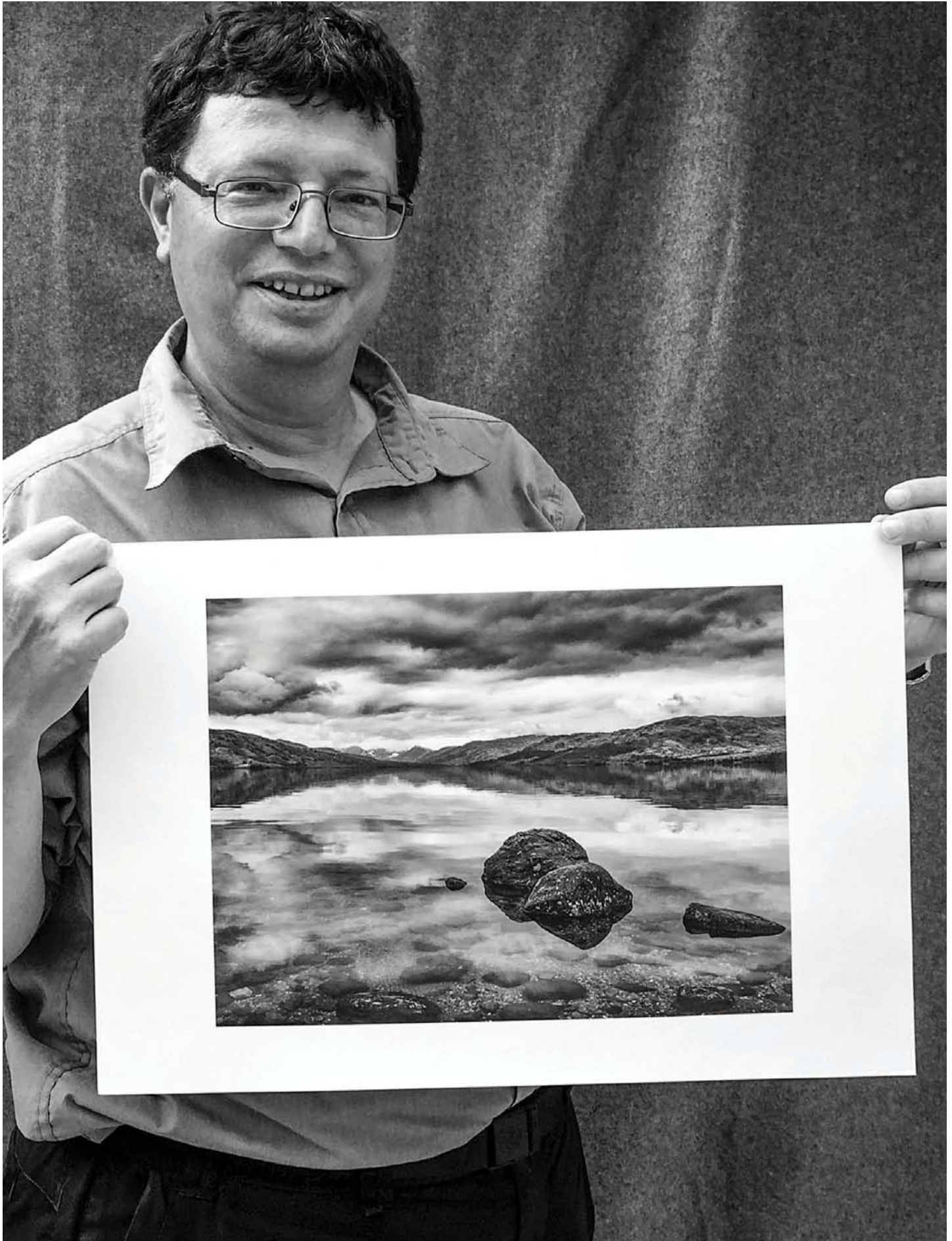
Working with Lightroom, as most

photographers do, we can use the soft proof function to see how our choice of paper affects the end result. But, and here's the catch, if we print with the advance b&w driver, for more neutral or evenly toned b&w images, we need to set the printer – not the paper profile – to do the work. Depending on our printer driver, we may not be able to soft proof so easily and so we must rely on test prints. And this is perhaps the most important lesson about printing: we need to print to learn how to print.

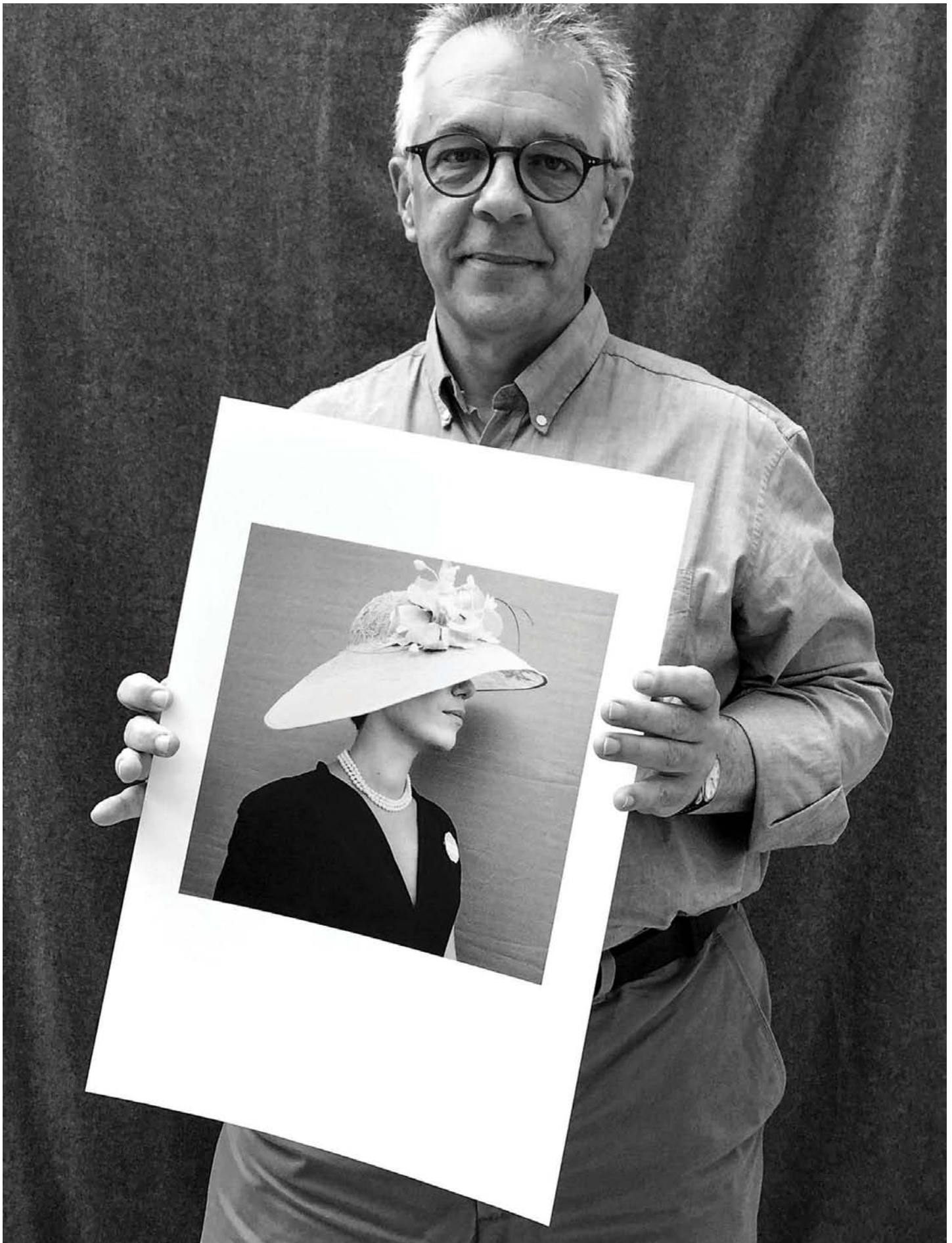
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KEVIN FIDLER



PAUL GRABER



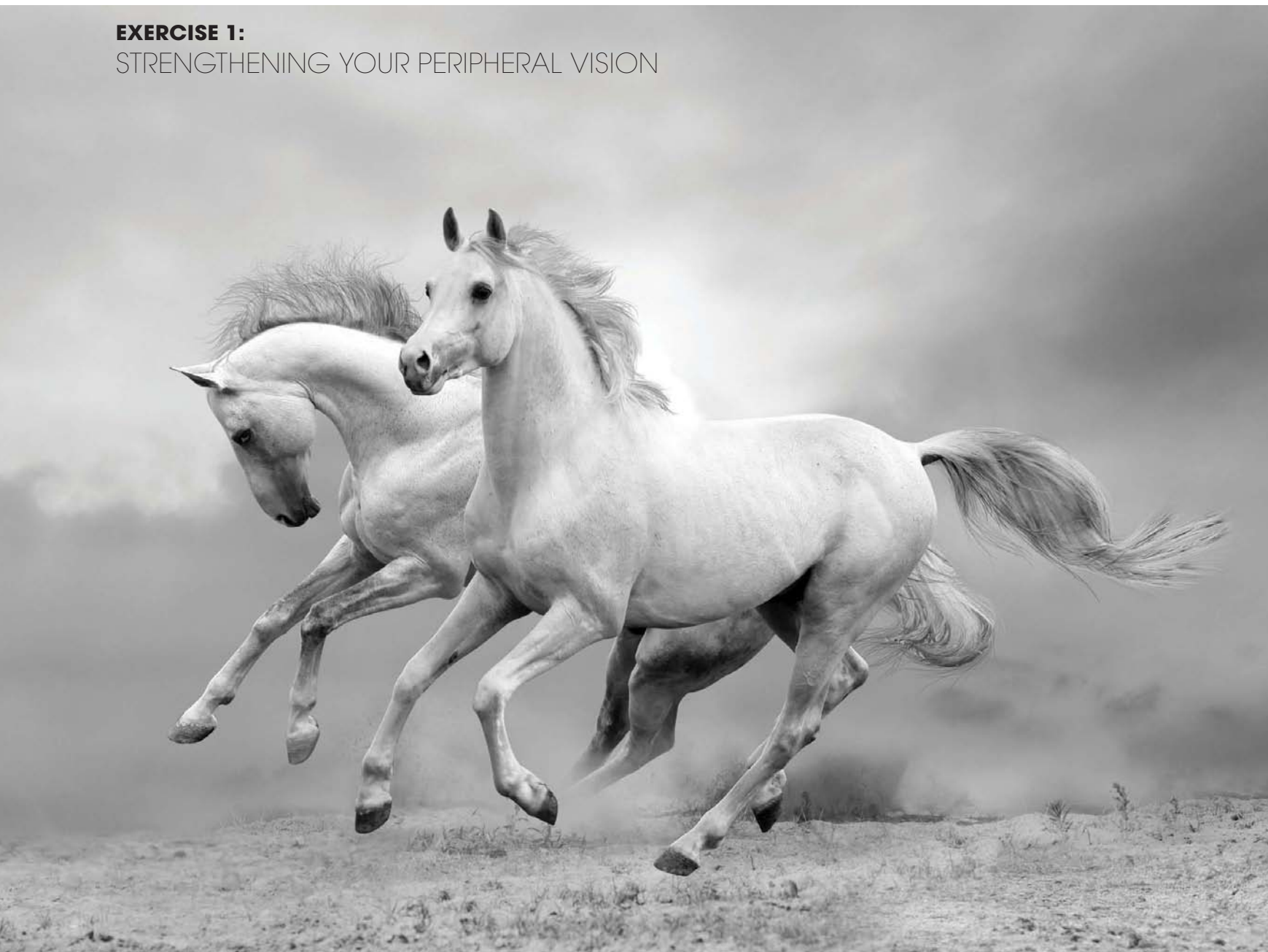
PAUL OTTAVIO

SECOND SIGHT

Following on from her feature on mindful photography in our September issue (B+W 180), **Tracy Hallett** has devised seven exercises to open up the mind to new picture opportunities.

EXERCISE 1:

STRENGTHENING YOUR PERIPHERAL VISION



Becoming aware of your peripheral vision allows you to anticipate action.

© Thinkstock/Maria Itina

The human eye has a field of view of around 170°, with central vision accounting for roughly 70° and peripheral vision around 100°. While we place great emphasis on central vision, anything that falls outside of this zone is often taken for granted. The power of peripheral vision, however, cannot be overstated: it gives us a sense of our environment, forewarns us of danger, and helps us to anticipate what might happen next. As a result, it's especially useful for photography.

Hold your hands in front of you at shoulder height in a 'thumbs

up' position, with knuckles touching. Gaze over the top of your thumbs at a stationary object. Still looking straight ahead, move your hands out to the sides until you lose sight of them. When your thumbs are about to disappear you have reached the limits of your peripheral vision. To check the upper and lower limits, hold a pencil out in front of you at arm's length. Gaze slightly to the side of the pencil at a stationary object. Still looking straight ahead, move the pencil up until you lose sight of it. Do the same again, this time moving the pencil down.

EXERCISE 2: UNDERSTANDING LIGHT AND EMOTIONS

Warm light can evoke happy memories, but how does this influence our photography?



We're all aware of the role light plays in photography, but how often do we notice – and I mean really notice – how it affects our mood and the artistic decisions we make? Imagine you've travelled some distance to reach a location. You've set up your gear in plenty of time, but the light you envisaged simply hasn't materialised. How do you react? Do you feel agitated, causing you to pack up your gear and head for home, or do you see the unexpected conditions as an opportunity to try something new? Are you able to remain receptive and open to new ways of seeing?

To acknowledge the connection between light and emotions, consider the following before releasing the shutter: where is the light coming from? Is it hard or soft, warm or cold, bright or dim? Is the contrast high or low? How does each of these properties make you feel? Maybe the light is so warm that it reminds you of a relaxing family holiday, how does this association affect your current decision-making and, in turn, your photography? Do you favour one kind of light over another? Does this bias lead to missed opportunities? Take time out to make the connection.

EXERCISE 3: APPRECIATING THE INTERCONNECTEDNESS OF OBJECTS

As photographers we isolate a moment in time. On some occasions we use large apertures to isolate subjects from their natural surroundings. More often than not we work alone, having chosen to isolate ourselves from others. In fact, if you think about it, photography and isolation are strongly linked. But what if we turn things on their head and consider each subject as connected to the rest of the world, interdependent even. How does this affect our approach?

Let's take a tree, for instance. Find a spot in front of an established example and sit at its base. Soften your gaze and rest it on a section of the trunk. Now consider all of the forces that come together to support its very existence: the roots that absorb moisture and dissolve minerals from the soil, the trunk that supports limbs while transporting nutrients from roots to leaves, the bark that protects it from external attack and the buds that eventually develop into leaves. Now consider the sunlight the tree needs to trigger photosynthesis, the rain it requires for moisture, and the wind that disperses its seeds. In reality, nothing is truly isolated – use this knowledge to inform your photography.

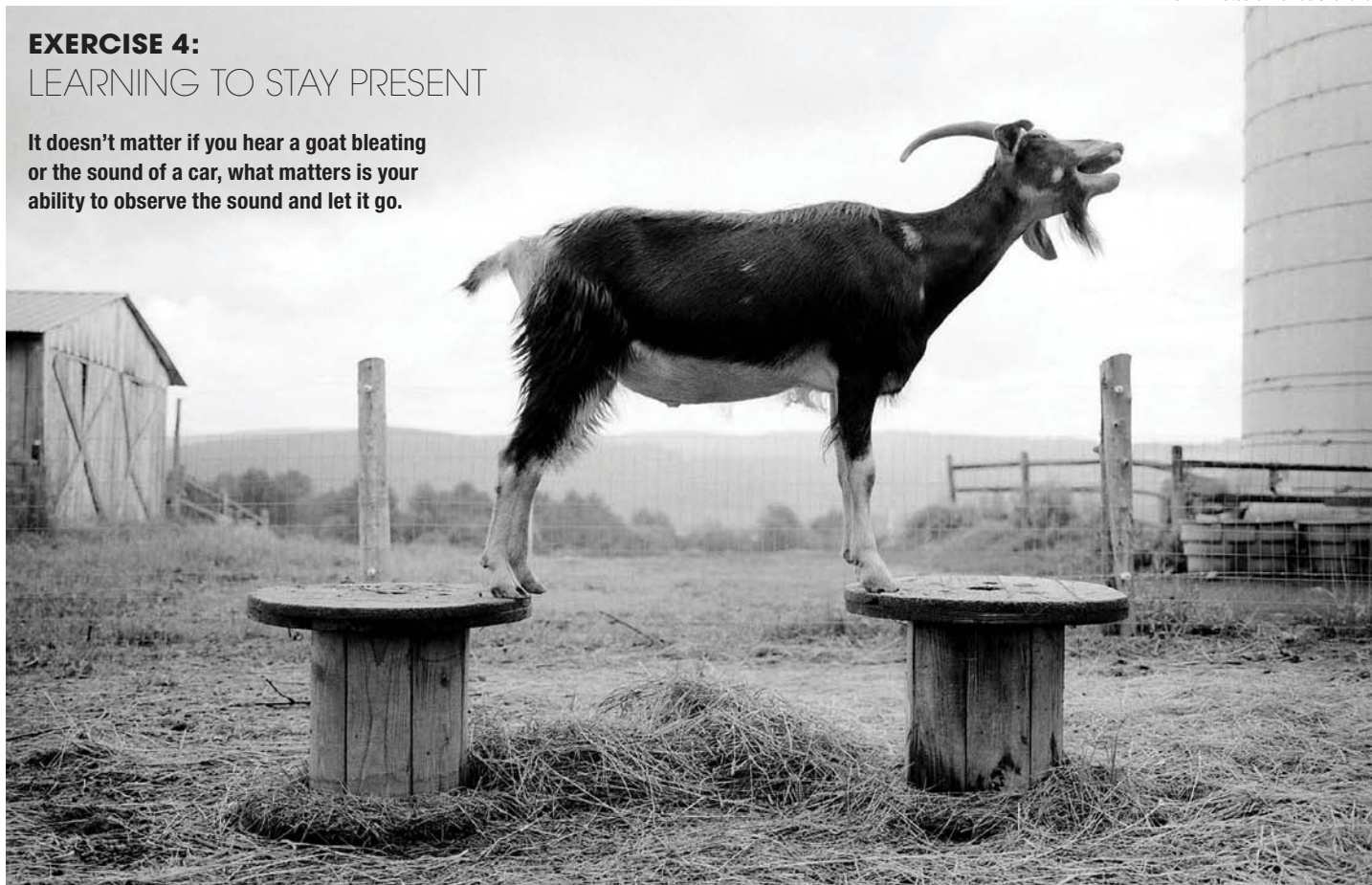
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A tree depends on many unseen forces to ensure its survival: there is no way it can separate itself from its surroundings.

EXERCISE 4: LEARNING TO STAY PRESENT

It doesn't matter if you hear a goat bleating or the sound of a car, what matters is your ability to observe the sound and let it go.



48
B+W

When we take a picture we often unconsciously draw on experience gained from shooting similar subjects. If these experiences have been largely negative, it can seriously hamper our creativity. One way of anchoring ourselves in the present is to bring our attention to the physical sensations we experience during the picture-taking process. By becoming more aware of sounds, smells, textures and tastes we can let go of past experiences and approach each opportunity anew.

To connect with your senses isolate one at a time, beginning with sound. Soften your eyes and tune in to the noises around

you. Whether you hear a goat bleating or a car passing is of no consequence, what's important is that you acknowledge each sound and let it go without labelling it or trying to identify or judge it. Bring your attention to the gaps between the sounds, noting when the silence begins and ends. Observe the intensity of each sound, and pay attention to its pitch and volume. Apply the same level of relaxed curiosity to your remaining senses. By focusing on physical sensations you will become more attuned to your immediate surroundings and better able to notice and record your environment in its entirety.

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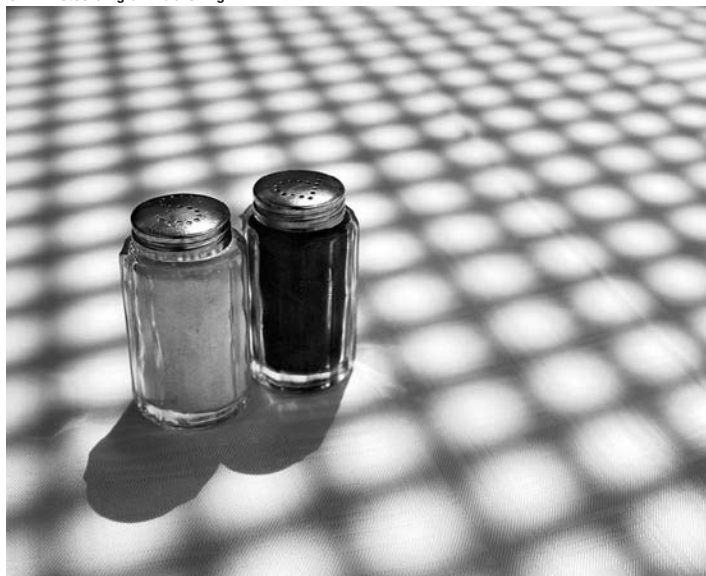


If you explore an everyday object from all angles, with relaxed expectations, the results can be fascinating.

EXERCISE 5: MOVING BEYOND BOREDOM

One of my favourite photographic quotes comes from Diane Arbus: 'The Chinese have a theory that you pass through boredom into fascination and I think it's true.' At some point we're all guilty of taking the easy option, namely shooting a subject whose beauty is so instant and obvious that it leads to predictable and dull pictures. But when we overlook the ordinary we deny ourselves great opportunities to move beyond boredom and reach new perspectives.

One way of passing through boredom is to take an everyday object and explore it in as many ways as possible. Choose something that, in your opinion, has no aesthetic value: a toothbrush, coffee cup or coat hook, for example. For the next few minutes keep your camera close by, but leave it switched off. Now give your full attention to the subject, noticing texture, lines, patterns, forms, shapes and shadows, and how they relate to each other. View your subject from every angle; trace its contours with your fingers, use a mirror to obtain fresh viewpoints. Now, without trying to create a 'good' photograph, pick up your camera and start shooting. Repeat the exercise with a stretch of pavement, a kitchen counter or even a patch of flooring.



When our senses are overloaded it helps to focus on one thing at a time.

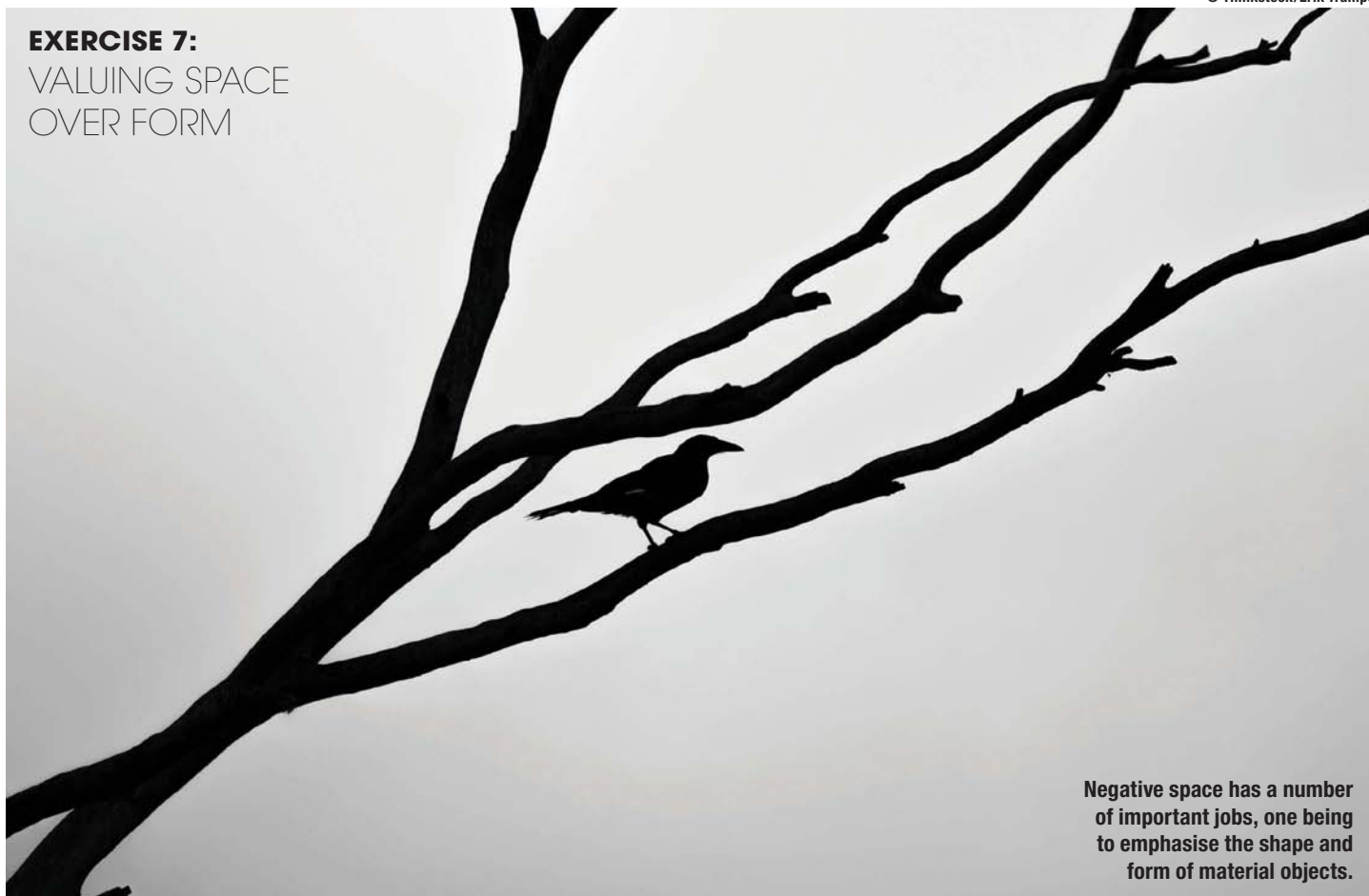
EXERCISE 6: AVOIDING GETTING SIDETRACKED

Humans have a habit of becoming easily sidetracked. When we're faced with multiple colours, lines, shapes and textures, it's hard to reduce the visual chaos into a clear, meaningful picture. To stay focused it helps to concentrate on one aspect at a time – in this instance we are going to look at shadows.

Shadows play a supporting role in most compositions, emphasising form and texture. For this exercise, however, we're going to make them the star attraction. Head out on a clear, sunny day with the intention of shooting just shadows. If you spot other picture opportunities along the way just ignore them. Shadows are not fixed in shape: they alter depending on the position and quality of the light – they can be deep and defined or broad with a barely perceptible edge. Study each one carefully: how does it direct your eye? Is it so dark that it conceals all of the fine detail or is there enough light to reveal a certain amount of information? Focusing purely on shadows might seem limiting at first, but the more you look the more you will see.

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EXERCISE 7: VALUING SPACE OVER FORM



Negative space has a number of important jobs, one being to emphasise the shape and form of material objects.

Most of the time we see the world as a series of objects separated by space. To demonstrate this, look out of the window for a moment and notice how your eyes flit from one object to the next, ignoring the space in between. We describe this area as 'negative' space, but it actually has a number of important roles to play. Negative space helps us to work out which parts of a scene belong together and which are unrelated, it provides moving objects with room to travel into and it emphasises the shape and form of material objects.

To create images that prioritise space over form you need to start by considering all things equal. To begin with it can help to squint a little, reducing everything in front of you to a mass of interlocking shapes and colours. Now refocus and concentrate on the negative space around you. If you can see the sky, concentrate on the space between the clouds, if you have a glass of water, focus on the area between the liquid and the rim. If there is space between two objects, consider if there is any tension there too. Shoot a series of images showing what you have learned.

A MODERN EYE

Simplicity and a personal connection is at the heart of Mexican photographer **Graciela Iturbide's** remarkable work. Shoair Mavlian, assistant curator of photography at Tate Modern, looks at her life, her influences and what drives her on.

Graciela Iturbide is widely acknowledged as one of the most important photographers working in Mexico today. In 2013 I was fortunate enough to work with Iturbide as we prepared to install a large monographic display of her work at Tate Modern. After much discussion and hours pouring through over four decades of work, Iturbide proposed a group of 50 works to display, carefully selected to show an overview of her career to date, allowing us to hold a retrospective in focus display of her work.

Graciela Iturbide was born in Mexico in 1942 and in 1969, at the age of 27, she enrolled in the film school Centro de Estudios Cinematográficos, intending to become a film director. However, she soon switched her focus to still photography after taking a class with the well known modernist photographer Manuel Álvarez Bravo. Iturbide and Álvarez Bravo shared similar interests and in 1970 she began working as his assistant, accompanying him on photographic excursions. Despite their close working relationship Iturbide developed her own photographic style and made a point never to take images when out on shoots with Álvarez Bravo.

For more than four decades Iturbide's work has been primarily concerned with the depiction of everyday life in Mexico and she has explored the recurring themes of urban and rural life, indigenous rituals, the role of women, identity and the seeming tensions between tradition and modernity. However, what struck me about her is the way in which



All images © Graciela Iturbide courtesy of Rosegalerie



Opposite **Juchitán**. Above **Our Lady of the Iguanas, 1979**.

she describes her approach to photography, often stating that: 'For me, the camera is an excuse to know the culture.' For Iturbide, photography is subjective. She explains: 'I am never looking for something special. No, it is what I find, and what makes me feel an emotion that I want to photograph.'

'I am never looking for something special. No, it is what I find, and what makes me feel an emotion that I want to photograph.'

In contrast to the objectivity conventionally associated with documentary practice, Iturbide's work evolves

through a subjective approach. Her series often emerge from a strong mutual relationship between subject and artist as she

explains: 'I need to have complicity with people in order to take their photos.' This type of exchange can be seen most clearly in Iturbide's work in traditional rural communities, where she builds long-standing relationships with local people. In 1979, in the southern Mexican region of Tehuantepec >

All images © Graciela Iturbide courtesy of Rosegallery



Estados Unidos, Mississippi, 1997.



Estados Unidos, Mississippi, 1997.





Opposite bottom **Mexico City, 1969.** Above **Angel Woman, 1979.**

◀ Isthmus, for example, she undertook a decade-long project in Juchitán, a town known for its rare matriarchal social structure. Her stay produced some of her best-known images, including *Our Lady of the Iguanas, Juchitan, Oaxaca, Mexico 1979*, and culminated in the seminal photobook *Juchitán of Women* (1989). Another iconic image is *Angel Woman 1979* – taken in a remote region of the Sonoran desert, the image captures perfectly the contrast between the traditional and the modern, showing the Seri Indians' ability to integrate modern technology into their traditional environment. Her work seems to capture a

'I like working in the medium of black & white because it is an abstraction of the mind. I see and feel when I am taking photographs, I see in black & white.'

balance between the calm and the monumental. This may be due to the fact that she favours simplicity, working with only the minimum amount of equipment necessary, she explains: 'I don't use lights, I don't use flash, I don't use a tripod, it's just me with my camera.' Colour would also complicate the process so instead Iturbide almost always works in black & white. Interestingly, she describes her fascination with

monochrome photography in relation to abstraction, stating that: 'I like working in the medium of black & white because it is an abstraction of the mind. I see and feel when I am taking photographs, I see in black & white.'

Although Iturbide produces a large amount of her work in Mexico she has travelled extensively in recent years and made important projects in India, Italy and across the United States.

YOU MIGHT
ALSO LIKE...

Tina Modotti (1896-1942) was a photographer, model and actress, who after relocating to Mexico City in the 1920s was influential in the development of modernist photography in the region. She met Manuel Álvarez Bravo in 1927 and was a great influence on the development of his photographic practice.

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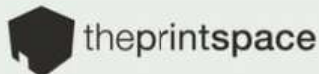
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INSPIRATION

ALL ABOUT PRINTING

How you frame a print can dramatically enhance or detract from the image, but a little careful experimentation can open up possibilities and determine which option is the best.

Eddie Ephraums looks to his L-shapes.

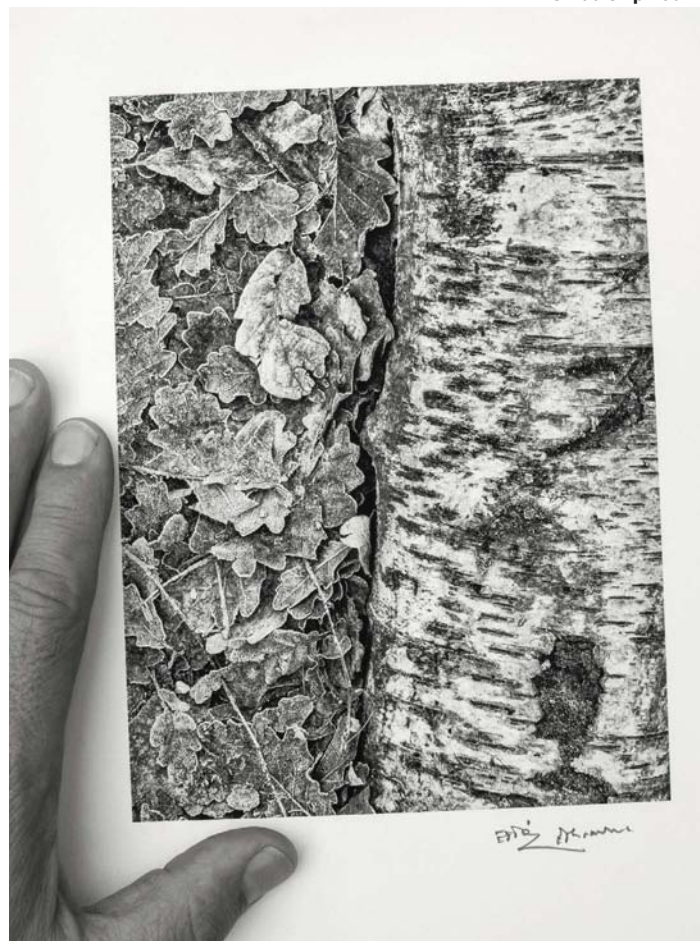
*‘Framing is an inseparable part
of composition that helps shape
our view of the world.’*

WISTERIA DIPTYCH

The composition of each image in my diptych relies heavily on framing. So I expected my wonderful photographer friend Sim Canetty-Clarke to focus on this, composing her picture tightly around my print. Instead she pulled back, to cleverly create a frame within a frame, using the clearly defined white edges of the diptych and the dynamic framing of her composition to make this picture work. It's a masterclass in framing and I'll print it as a reminder.

Photograph © Sim Canetty-Clarke





CROPPING WITH L-SHAPES

When I'm printing, I don't just rely on the computer to crop my images, as the screen feels somewhat detached from reality. Instead, I check the print itself with card L-shapes and play with the framing. Often I will make several prints and live with them for a while before I make a final print.

FROSTED SILVER BIRCH AND LEAVES

Composition isn't just about what's within the frame. It's as much about using the edges. For an image like this, which is about tonality, it's important that the edges are even and neither under or over printed. Here the framing wants to appear as a clear glass window.

It doesn't matter how many years I've been taking photographs, I still have to tell myself to compose tightly, using the edges of the frame. It seems that instinct makes me want to pull back a little and play it safe, even though I know Robert Capa was right when he said: 'If your pictures aren't good enough you're not close enough.' In Capa's case this advice didn't come cheap: he paid the ultimate price of getting close to the action.

I was reminded of the importance of framing when I accidentally selected a white frame preset in Silver Efex. It cut into my safely composed image about 5% all round. Immediately I was struck by how much more engaging the picture became. Key elements

previously held within the frame were now cut into. My eyes no longer settled passively on the subject. Instead they roamed around it. There was a tension to the picture that hadn't been there before. I applied the same preset to other images and saw that I could also crop some of them. This felt radical; it felt like these images now had something more important to say.

This framing exercise was a salutary reminder that the window of photography is not a passive frame that I or the viewer merely look through. Instead, framing is an inseparable part of composition that helps shape our view of the world. It sets the scene, creates the context for our pictures and greatly affects how they are perceived.

So how does framing relate to an article on printing? Simple. It's one of many tools that can help make the difference between a nice print and a great one. (Who wants to make 'nice' pictures?) For a typical A3-size print that most photographers can print on their home printer, adjusting the framing by even a couple of millimetres can make a world of difference. My advice is don't try to work out the framing on screen. Even if you have a 27in monitor on which you can view a full-size A3 landscape format image, you will be surprised by what happens when you use a pair of large card L-shapes to play with the framing of the actual print. Reprint the cropped image and compare.

Intrinsic to how we frame a composition is the question of how much border we should leave around an image. A narrow white print margin or full bleed print can look miserly or distracting, not allowing the picture to breathe nor giving it a sense of importance. On the other hand, it can make certain images feel edgier and harder hitting. There are no rules to framing except to try various options. As I often say, making a second, third or fourth print isn't a waste of paper; it's an education. So, be nice to yourself and make another print. Rely on gut feeling as well as intellect to judge the framing, and remember to be bold: the print that feels the strangest is quite possibly the strongest.



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IT'S IN THE DETAIL

All images © Lee Frost

Don't get bogged down by the bigger picture – smaller details can be just as rewarding. Whether it's a deserted coastline or a famous city, it's the details that can set your pictures apart. **Lee Frost** gets intimate.



MANDALAY, MYANMAR

These brollies were hanging in the centre of a hotel reception. Crouching underneath them allowed me to fill the frame with an interesting pattern.

Canon EOS 5D MKIII with 24-70mm zoom, 13secs at f/13, ISO 400

Like most photographers, I tend to see the world on a large scale. When I head out with a camera my main priority is generally to capture the bigger picture – the grand vista or sweeping panorama. As I wander along, I instinctively compose pictures in my mind, scanning the scene from bottom to top or left to right in an attempt to see how key elements relate and how I might link them together to create a successful photograph.

Over the years, however, I've discovered that while the 'bigger picture' undoubtedly

'As with large-scale landscapes, details require balance and logic to make them work.'

leads to dramatic photographs, details can also be the source of beautiful and inspiring images because they capture aspects of a location that tend to be missed – the patterns, textures, shapes and tones fashioned by nature or constructed by people.

Details also provide much more scope

for personal interpretation because no one else is likely to see them in quite the same way as you – if they see them at all. When you photograph the landscape in miniature, you set out with no preconceptions. Famous views have been photographed many times before, so it's hard to shoot them without being influenced by familiarity. But with details this is rarely the case because you wouldn't travel to a location specifically to photograph a pile of seaweed or lichens on rocks – they tend to be an added bonus of being there and seeing beyond the obvious. >



GRUNDARFJORDUR, ICELAND

You can find interesting details in the most unlikely of places. This staircase was on the side of a huge gas tank behind a hotel I was staying in. I saw it and couldn't resist!

Canon EOS 5D MKIII with 70-300mm zoom, 1/160sec at f/8, ISO 400

< If I'm totally honest, the primary factor that often encourages me to look for details is poor weather. When the light's good you'll usually find me shooting dramatic scenes with a wideangle lens. However, a frustrating fact of life in the UK is that the light isn't always good – dull, overcast days can be expected at any time of year. So, rather than get depressed at the prospect of an unproductive day when faced by such conditions, I go in search of details because the soft, low contrast light of an overcast day is ideal.

The coastline is especially rewarding for details. I could spend days exploring beaches, photographing pebbles, shells, sand ripples, the patterns and shapes in rocks, driftwood and seaweed. Intertidal zones are especially interesting because they're in a constant state of flux and every time the tide recedes you never know what surprises it will reveal.

I also enjoy photographing natural patterns and textures and find that woodland is a great source of subject matter – the deeply textured bark of an old tree, bracket fungus clinging to



MARRAKECH, MOROCCO

Markets and souks are great places to find detail shots – just wander around and shoot anything interesting that catches your eye.

Canon EOS 5D MKIII with 24-70mm zoom, 1/125sec at f/7.1, ISO 800

rotting wood, fallen autumnal leaves. Dull weather again provides the best conditions for woodland photography

as the light is soft and contrast low – though light levels are also very low and exposures can run into many seconds. >



VINALES, CUBA

This Cuban town is renowned for its rocking chairs that adorn just about every front porch. They make great subjects for detail shots and can be photographed in so many ways.

Canon EOS 5D MKIII with 24-70mm zoom, 1/200sec at f/9, ISO 400



DE LA WARR PAVILION, BEXHILL-ON-SEA, SUSSEX

Whether you're inside or out, architectural details offer lots of creative potential. I like the simplicity of this shot – it's all about lines and shapes.

Canon EOS 5D MKIII with 17-40mm zoom, 1/50sec at f/8, ISO 800

ARCHITECTURAL DETAILS

Although we tend to think of buildings in their entirety, they're the sum of many fascinating parts, all of which can be the source of eye-catching images. Modern architecture is full of strong lines, sweeping curves, patterns and bold designs, while older buildings feature intricate carved details such as faces, columns and buttresses.

A telephoto zoom is going to be your biggest ally when shooting architectural details because it will allow you to isolate small parts of the building and eliminate anything from the composition you don't want to include. Initially the obvious details will catch your eye, such as the pattern

of identical windows in modern office blocks, or columns in old Georgian buildings. With repeated features like this you can either shoot them head-on or move round to an angle. The latter approach tends to work better, especially if you're using a long lens, because the foreshortening of perspective will make the features look crowded together.

Contrasting old buildings against new can produce dramatic results. In city centres you often find old churches in the shadow of tower blocks, or old cottages surrounded by newer buildings. Terraced houses also make great subjects because

they feature so many repeated details – the staggered rooftops, lines of chimney pots, windows and doors all make interesting photographs. Initially you may find it difficult to pick out details from all that surrounds them, but the more you try it, the sharper your eye for an interesting architectural detail will become.

Architectural details are also a great subject to shoot as the basis of a themed project. You could choose a specific architectural feature such as doors, windows, door furniture or door numbers. Alternatively, why not look for interesting carved features such as faces on old stone buildings?

There are no hard and fast rules to composing detail shots. As always, I just go with my instinct – if it looks good in the viewfinder it works. That's not to say I don't spend time fine-tuning the composition before making an exposure. It may take half an hour or more of continually adjusting the camera position until I'm happy with the arrangement of elements in the frame.

As with large-scale landscapes, details require balance and logic to make them work, so there's no point just pointing your camera at a pile of pebbles and expecting to create a masterpiece. Nature may be capable of great things, but it ain't that clever and you need to seek out the 'scene within a scene' with patience and care. In fact, the need for careful composition is even more important with details because you're presenting something that few people would even see in the landscape, so unless it's visually arresting they'll miss the point and quickly lose interest.

Do I ever move things around when composing these details in the landscape? In a word, yes. I realise that some purist photographers have very strong views about the ethics of meddling with nature in the quest for photographic



SURREY, ENGLAND

I noticed these raindrops hanging off a rotary clothes drier. Zooming in with a telezoom and shooting at a wide aperture filled the frame and reduced depth of field so only one line of droplets was in sharp focus.

Canon EOS 700D with 55-200mm zoom, 1/2000sec at f/5.6, ISO 800

perfection, but when it comes to moving a pebble or removing a distracting piece of seaweed so the composition works better, I see no wrong in it. Obviously, there is a limit to how much 'gardening'

you can do before you end up with a rather contrived still life study rather than a natural detail, but a little tweaking is, to my mind, perfectly acceptable if it benefits the final photograph.

FAMOUS LANDMARKS

There's a great temptation when visiting new places to seek out and shoot the same scenes and subjects as everyone else. If it's Paris it has to be the Eiffel Tower and the Arc

de Triomphe. In London we make a beeline for the Houses of Parliament, St Paul's Cathedral and Tower Bridge. In Venice, gondolas gliding along peaceful canals and the bustling

Rialto Bridge are top of our shoot list.

I'm as guilty as the next photographer of doing this. However, while bagging great shots of iconic scenes is always satisfying, it's not exactly original, so as well as taking the obvious pictures I also make an effort to look for details that offer clues to where I might be. From a creative point of view, this offers greater scope for experimentation and interpretation and also results in images that are less clichéd.

One way to get into the swing of things is by making a list of the things that are characteristic of a location. In Paris, ornate Metro signs, street cafés, shop windows and model Eiffel Towers on souvenir stands have similar symbolic value. You could also photograph things that contain the name of the place – T-shirts and posters, graffiti, billboards, toys, car number plates and so on. As well as shooting these things in a literal way, think about how you can make your images artistically more interesting. Instead of capturing a London bus as it races by, shoot its reflection in a window or puddle. Same subject, just a different interpretation of it.



VENICE, ITALY

There's no mistaking where this shot was taken, even though it's a tight composition and only reveals part of the subject.

Nikon F5 with 70-200mm zoom, 1/125sec at f/8, ISO 400

YOU'VE GOT 10 MINUTES

How many times have you planned a day's photography and spent all week looking forward to it, only to find yourself faced by horrible weather, a creative brick wall or worse still, a combination of the two? It happens to us all, and our usual reaction is to pack cameras away, head for the nearest cafe and sulk.

But instead of doing that, why not set yourself a challenge to take as many interesting photographs as you can in 10 minutes? I've done that on numerous occasions when leading photo workshops and the weather has turned foul. It's a great way to keep everyone inspired – and prove that you can produce successful images in the worst possible conditions.

Forget the tripod and filters. Just stick a standard zoom on your camera, shoot handheld and go in search of interesting details. If it's pouring with rain and you don't fancy getting your expensive DSLR wet, use the camera in your smartphone – I often use the Hipstamatic app with my iPhone 6 and it produces fantastic results!

ISLE OF LEWIS, OUTER
HEBRIDES, SCOTLAND

**This window and wall detail
was one of many shots
I took of an old shepherd's
summerhouse on a dull,
uninspiring day.**

*Canon EOS 5D MKII with 70-200mm
zoom, 1/1000sec at f/5.6, ISO 400*

BRITISH ECCENTRICS

If you are drawn to the quirky and the whimsical, why not create a project around an offbeat subject? Follow **Tim Daly** as he travels to model villages, interior worlds, strange shops and fantasy gardens.

All images © Tim Daly

Photography is the best medium for capturing the collision between the unexpected and the familiar, with many practitioners taking their inspiration from surrealist artists such as Man Ray and photographer Eugène Atget. Although digital software has given

rise to plenty of bad artwork over recent years, it's never quite as challenging as finding, observing and documenting eccentric situations in the real world.

For this project we'll be looking for subjects that may include individual people, the places and things

they have made or what they have collected. Throughout the project you'll be thinking about the things you photograph, what they represent and why they look out of place in their current settings.

Of course, your subjects don't need to be British to be eccentric!



SECTION 1: THEME IDEAS

Choose one of these themes that fit in with your local area and knowledge. Remember, it's much better to dig up a little known subject than repeat what's been shot already.



1 IN THE SHOP WINDOW

Perhaps the most accessible theme to explore is the shop window, especially if you can find examples that have been designed and arranged in an unusual manner. Closed and empty shops are always worth a look, but better still are those older venues that are meticulously organised like a big display case in a public museum. Look for shops that sell niche products, as their sets may have very unusual combinations of objects for you to shoot, as this example from a mannequin shop in Florence shows.

Think of your subject like a picture within a frame or a kind of theatrical tableaux and try to look for unexpected collisions between things. For inspiration, try looking at Eugène Atget's photographs of Parisian shop fronts, influenced by and influential on the surrealist artists of the time.

2 THE MODEL VILLAGE

Although not uniquely restricted to the UK, the model village has long been established as a tourist destination. From the epic commercial landscapes of Legoland and Madurodam in the Netherlands down to more modest terrains, miniature villages can often symbolise an idealised way of life that's heavily linked to their founder's aspirations.

Constructed in the 1920s, Bekonscot near Beaconsfield is the oldest model village in the world and still exhibits many original features, including sporting figures in vintage kit, as shown. These sites are great for playing with scale, using your vantage point and framing to play off big against small.

For a spooky take on models and mannequins, take a look at the French photographer Bernard Faucon's constructed project *Summer Camp*.

INSPIRATIONAL QUOTE

'Surrealism lies at the heart of the photographic enterprise: in the very creation of a reality in the second degree, narrower but more dramatic than the one perceived by natural vision' – Susan Sontag



3 WORLD OF INTERIORS

Many eccentric figures from recent history maintained their different ways of life by creating unique living spaces, such as this image taken in Lissadell House near Sligo. Famous for its family links to the Butler Yeats brothers and Countess Markievicz, the newly renovated house contains the eccentric murals of servants painted on the walls of the dining room, as shown.

Such time capsules can be very exciting places to document and explore the symbolism of the fixtures and fittings. Keep an eye out for odd combinations of objects and use your framing technique to exclude unwanted details.

For a similar kind of project, try looking at photographer William Eggleston's *Graceland*, which captures the unique arrangement of Elvis' living space and his most personal possessions in spectacular colour.



4 ABROAD IN BRITAIN

Few eccentrics manage to recreate a full-sized village in their lifetime nowadays, but Clough Williams-Ellis' Italianate Portmeirion in north Wales does just that. Built between 1930 and 1975, the village sits on a hillside estuary and was designed to look like Portofino on the Italian Riviera. Built with fragments and remnants of demolished buildings, the estate looks and feels like an Italian hilltop town and provides a fantastic location for a photographic project.

It's best to visit outside peak tourist times in early morning or out of season. The estate offers the chance to shoot architecture, as shown, or to make your own personalised response to the numerous details scattered across the site.

To get some other location ideas, visit the Royal Institute of British Architects' online picture library at ribapix.com. Here you can search for subjects by general terms or by specific location.

'Throughout the project you'll be thinking about the things you photograph, what they represent and why they look out of place in their current settings.'

5 FANTASY GARDENS

On a bigger scale than interiors, eccentric gardeners and landscape designers use the outdoor space to create unusual scenarios for the visitor. Often constructed to read like a story, such places give you an immersive experience that's difficult to forget. For classical topiary, Levens Hall in Cumbria is one of the finest, and for even more unexpected things try the Lost Gardens of Heligan near St Austell in Cornwall.

When shooting in these kinds of locations, try to pull back a little to get a better sense of the landscape and space that your subjects sit within. These two hunting trophies repatriated in the woods were spotted in a theme park in Normandy.

To get started, try looking at the location work of André Kertész, who photographed many a garden and public space with a keen eye for surrealism.

SECTION 2: LOOK FOR VISUAL SURREALISM

Shooting this kind of project will train you to develop a better, more acute visual awareness of your surroundings. Try these ideas to improve your success rate.



TOURIST FURNITURE

Wherever we visit these days, there's always something artificial that's been designed for tourists. Signs, symbols and visual props are all provided for us, but can sometimes look out of place and incongruous. Look out for kitsch, bold signage, bright colours and textures, especially if there's decay and ageing.

This example of a tourist prop was found in Kassel, Germany, at the top of an epic climb to the Hercules monument. You'll need to start thinking how such subjects will look as part of a bigger final project, like a photo story, rather than rejecting quieter things that don't immediately grab your attention.



HOBBIES AND PASTIMES

There's a hidden world of hobbies and weekend leisure activities that make great subjects for a documentary study. Within these secret societies and clubs you'll find any number of participants who have customised or personalised their kit to reflect their personalities.

In researching your quarry, try to think about things that are predominantly visual, especially those that are dirty, noisy and physical. These hardworking engineers were spotted tweaking the engine of a narrow gauge railway engine, blasting thick black smoke into the landscape.



VERNACULAR AND HAND-PAINTED ORNAMENTS

Gnomes and garden statuary provide a terrific opportunity to capture the idiosyncratic gardener or amateur artist at work. Find a local source to photograph and focus on picking up the unique colours and texture of the object, as this example of a painted pewter dog shows.

While you are shooting, try to find out the backstory of the owner or collection too – as this will always suggest further angles for your interpretation.

SECTION 3: VISUAL STORYTELLING

Eccentric characters and their things will provide you with rich, narrative material that could form the basis of a bigger project.



DEVELOPING A MAJOR PROJECT

Sometimes you'll accidentally shoot a subject that on reflection suggests a more in-depth study. If you then recognise that the objects and elements symbolise more than the individual, then you've got the prospect of a major project.

Act upon your hunch and do some additional research and try to find similar locations that you can visit. After a couple of shoots, you will start to forge connections and identify common themes and narratives. This example, for instance, shot on a canal towpath, suggested a bigger project documenting residential moorings, their owners and their towpath gardens.



TYPOLGY

Following on from your initial research and second phase shooting, you could develop your project into a straightforward photo story about a place, or try something a bit more conceptual. The idea of creating a visual typology – a kind of pseudo-scientific collection of similar things – can be a really effective way to show a set of photographs, as this example of painted sculpture shows.

Bernd and Hilla Becher's epic studies of industrial architecture are well worth a look and for a more people-centred focus look at Hans Eijkelboom's humorous typology collections.

PROJECT OUTCOME

Aim to create a set of images either as a book, or a series of prints to illustrate your eccentric subject matter. This example was part of a bigger typology of painted statuary at Portmeirion in north Wales.

NIGHT IN THE MUSEUM

Richard Billingham's poignant studies of bored animals in zoo enclosures are a strong example of the photography of tableaux, or established set-up scenarios. Museums both big and small also provide wonderful examples of things to shoot, especially if they can be connected to an eccentric individual or symbolise past times and attitudes.

Keep a look out for the unexpected, as shown in this tiny preserved bat, tethered almost invisibly by fishing line.



TESTS AND PRODUCTS

All images © Andy Luck

Nikon's D7200 has been built to take on the best DSLR and compact system cameras that competitors can offer.

In the hand, it's obvious the D7200 is a quality product. It has been built to last, with magnesium alloy and effective weather, moisture and dust sealing, ensuring it stays right at the top of its class.

It feels very much like the APSC version of the much more expensive, full-frame D810 and D750 cameras. However, the D750 has a tilt screen, as does the Nikon D5500 which is lower down the product line. Odd then that the D7200's 3.2in, 1,229K-dot LCD screen is fixed and does not articulate, nor is it a touchscreen.

An articulating touchscreen is also something offered on the Samsung NX1, a compact system camera which some say is a direct competitor to the Nikon D7200. On the other hand, another close competitor, the Canon 7D MKII, doesn't have a tilt or touchscreen. I would have liked to see this useful feature

£939.99

NIKON D7200

Nikon's new DSLR comes loaded with a 24.2Mp CMOS sensor and an Expeed 4 image processor. **Andy Luck** puts it to the test.

included on both Canon and Nikon's top of the range APSC DSLRs, so minus points here for both the leading brands!

Commendable, however, is a 15% improvement in the Nikon D7200's battery life and the inclusion of twin SD card slots with SD, SDHC and SDXC card compatibility.

The D7200 also has a big,

bright viewfinder that has a scene-encompassing 100% coverage. A lovely optical viewfinder is something compact system cameras like the Samsung NX1 cannot offer, as they have electronic viewfinders. Many still prefer the view you get with an optical viewfinder as found in a DSLR, so full marks to the Nikon here.

The D7200 not only feels built to last, it also comes with an impressive 150,000 shutter cycle, which should make the camera a good long term bet mechanically. Wi-Fi with NFC (Near Field Communication) is also now built-in, making it easier to share images to social media, while also allowing limited control of the camera for remote shooting.



SWAN TAKING OFF

The AF system is the best in class and tracks and locks on moving subjects with great precision.

Nikon D7200 with 150-600mm lens, 1/1000sec at f/8, ISO 320



EGYPTIAN GOOSE CHICK

The D7200 is a quiet camera and I was able to get very close to wildlife without unduly disturbing them.

Nikon D7200 with 150-600mm lens, 1/500sec at f/8, ISO 800



'Picture quality is exemplary with the 24.2Mp CMOS sensor providing eye-popping detail.'

LIKES

- ▶ **Build quality**
- ▶ **Superb IQ and DR**
- ▶ **Class leading AF System**
- ▶ **Improved buffer**
- ▶ **Wi-Fi**

DISLIKES

- ▶ **Limited max frame rate in 14-bit Raw**
- ▶ **No articulated or touch LCD**

The previous model, the Nikon D7100, had few faults, but among them were the relatively slow frame rate and small buffer, which rather limited the D7100's uses as an action camera. Meanwhile, competitors have improved greatly in this area. The latest Canon EOS 7D MkII can field a truly impressive 10 frames per second maximum frame rate, with a huge 31 frame

Raw buffer. The Samsung NX1 goes one better with 15 frames per second. If it's action you are after, these things do make a difference.

The Nikon D7200 can shoot at 5fps in 14-bit Raw, but by switching to 12-bit Raw, with less colour information, you can get a slightly better maximum frame rate of 6fps, but it's still somewhat short of what the Canon and Samsung can offer.

On the plus side, the buffer of the D7200 is greatly improved over the old model. It's capable of a claimed 18 shots in 14-bit Raw, compared to the previous model's rather limited 6 frames of Raw capture before buffering slows things down.

This is not to say that the Nikon D7200 cannot handle action. When switched to the useful additional 1.3 crop mode, the frame rate rises to a more

TECHNICAL SPECIFICATIONS

| | |
|-----------------------|---|
| Sensor | 24.2Mp DX CMOS 23.5 x 15.6mm |
| Resolution | 6000 x 4000 |
| Processor | Expeed 4 |
| Exposure | TTL 2016 RGB sensor |
| Shutter speeds | 30sec to 1/8000 |
| HD Movie mode | 1080 60p |
| Max Frame rate | Frames per second 6 (7 in 1.3 crop) |
| Sensitivity | ISO 100 to ISO 25600 |
| Storage | Twin card slots, SD, UHS-I, SDHC and SDHX cards |
| Connectivity | Wi-Fi, NFC, Hi-Speed USB, HDMI type C, Stereo Mini Jack |
| Power | EN-EL15 battery |
| Size | 135.5 x 106.5 x 76mm |
| Weight | 765g |

respectable 7fps (12-bit Raw), which along with the improved buffer certainly makes the D7200 feel much more action-oriented than its predecessor.

The D7200's Multi-CAM 3500 DX II 51-point AF system is also fantastic and a real strong point that makes the camera stand out. The new AF system is extremely fast, has terrific predictive focus and 3D tracking for locking on to moving subjects and is very good in low light down to -3EV. Of all the cameras I have recently reviewed, this system feels the most foolproof.

Picture quality is also exemplary, with the 24.2Mp CMOS sensor (with no optical low-pass filter) providing eye-popping detail. Combined with the Expeed 4 image processor, the D7200 can pull off that amazing trick we have seen with other recent Nikons where even grossly underexposed shadow areas can be pulled up in post-processing with very little penalty in the form of noise. The D7200 feels the most forgiving of all the latest APSC models in the exposure latitude department. Truly a class leader!



ROE DEER

Metering is generally completely reliable, but if in doubt I exposed for the highlights, knowing masses of latitude is available to pull detail from the shadows.

Nikon D7200 with 150-600mm lens, 1/1000sec at f/8, ISO 800

VERDICT

Nikon's D7200 may not be the fastest of the latest crop of top APSC DSLRs, but it is probably the best all-rounder in the class, with superb image quality and a fantastic autofocus system.

RATINGS

| | |
|-------------------|-----|
| ▶ HANDLING | 97% |
| ▶ PERFORMANCE | 92% |
| ▶ SPECIFICATION | 97% |
| ▶ VALUE FOR MONEY | 94% |

95%
OVERALL

THE SMART GUIDE TO PHOTOGRAPHY

Has the film imitation gone too far, asks **Tim Clinch**, and do we really need the avalanche of apps that are coming on the market?

Far better to stay simple and do what you know well.

▶ timclinchphotography.com



Back in the days of film photography there was a list of things that were considered industry standard. This list was never written down but, in the business, the equipment on it was considered of a high enough standard to survive the rigours of being used by professional photographers, would stand the test of time, and would be of a high enough quality to satisfy even the most picky and pedantic members of the profession (and believe me, there were quite a few).

In the digital age, there are a few (the Canon 5D Mk III which I use, for example),



but things move so quickly, technology takes leaps and bounds seemingly every month and the manufacturers of photographic equipment seem so



desperate to outdo their rivals all the time that it can all seem rather mystifying.

In the world of mobile photography I'm beginning to think that we need to



start setting the bar. Start getting a bit more discerning.

I'm saying this because a reader recently contacted me suggesting that I may like to take a look at RNI Films' new app, adding that it may be on a par with VSCO Cam and Lightroom presets.

Well, I did take a look. And it's very good indeed. The mobile app has all sorts of filters. Some really impressive film simulation stuff, it's easy to use, intuitive and produces some great results. The desktop software is a tad expensive but, again, excellent. The manufacturers should be congratulated.

But, the problem I have with it is that I don't really need it. There are simply

'The nostalgia game has now got so crazy that RNI are offering filters to mimic the original Instagram filters before they were updated.'

so many apps like this around that I simply won't use it. How many more apps like this can there be launched into a massively overcrowded marketplace, and how many of them can survive?

I've nailed my colours pretty firmly to the mast before. The three apps that I use all the time on my iPhone are:

APP NEWS

Well, obviously, RNI (which, by the way, stands for Really Nice Images that, for some reason, I find faintly annoying). I don't want you to think I'm against it, it's very good indeed. I suspect that, were this to be the first processing or preset or filter app you chose, you would love it. It does everything it says on the tin and then some. So give it a go. Incidentally, the nostalgia game has now got so crazy that RNI are offering a set of filters to mimic the original set of Instagram filters before they were upgraded, so nostalgia for nostalgia for nostalgia!

THE PICTURES

This month there are two pictures processed with different filters using the RNI app (you have to purchase more filters to get the whole range, much like VSCO).

RNI describes itself as a film app, and all of the filters are called things like Tri-X Pan rated at 800 and Ilford HP5 rated at 200 and slightly faded.

Frankly I'm beginning to have a problem with all this. During my career I have probably used most films that exist, and have done some pretty ridiculous things to them along the way (did anyone really like cross-processing?), but all this mimicking of film has gone a bit far. I can't even begin to remember what HP5 pushed two stops really looked like, and there are probably few of us who know what 'Agfa Scala rated at 3200 and slightly faded' means. So RNI people, why not make it easier and do what VSCO do? Call your filters A1, A2, A3 and so on, and let us look at them and make up our own minds.

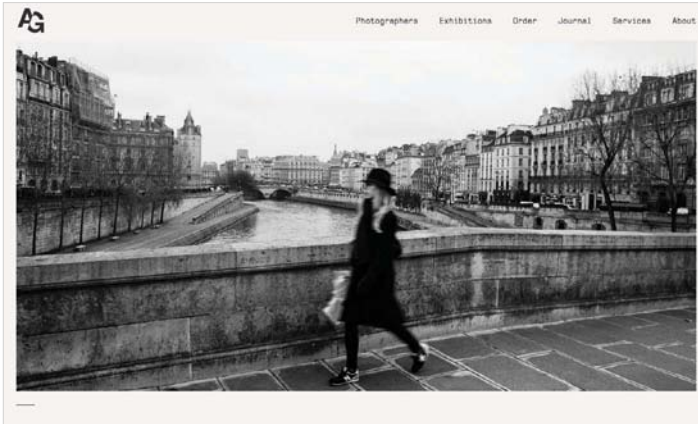
Snapseed, VSCO Cam and Hipstamatic. Plus a few scarcely used, if ever, specialist apps such as SKRWT, DistressedFX and AutoStitch.

Obviously, I download many more for the purposes of this column, but honestly? If I only had the three main apps I've listed above, I'd be fine. They've become my industry standard. Ninety-nine per cent of the apps that I test I delete immediately afterwards. Not because I don't like them, but because I don't need them.

You definitely need one big, clever processing app with all the appropriate bells and whistles, but once you've decided on it, stick with it.

CHECKOUT

If you want to view or buy original photography, you don't always have to visit a bricks and mortar gallery. Online exhibition spaces are flourishing says **Daniel Calder**, as he surveys six of the best.



ALBUMEN GALLERY

BEST FOR...*emerging talent*

The Albumen Gallery typifies the new breed of online exhibition spaces invigorating the market. By dispensing with the white walls of a gallery the shows are open to all and free of any sense of exclusivity. It's early days for the gallery, but it's slowly growing a roster of fresh, young talent to complement the print sales of established practitioners including Brassai and Colin Jones. At the moment, there's a definite slant towards black & white documentary photography among the 18 represented artists.

'By dispensing with the white walls of a gallery the shows are open to all and free of any sense of exclusivity'

The website is cool yet functional, allowing you to access the images by photographer or view the online exhibition, which tends to feature a project from a single artist. The number of images for sale is generous, without being flabby, and prices are remarkably good, ranging from £200-£500.

That said, it's disappointing

not to find any information on edition numbers and you need to contact the gallery by email or phone to make a purchase. Customers based in the UK can order framed prints or obtain free delivery on unframed photographs, while overseas buyers must spend over £500 to receive free delivery.

CONTACT

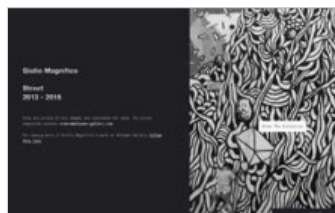
▶ albumen-gallery.com
020 8742 7708

LIKES

- ▶ Good prices
- ▶ Handsome website
- ▶ Young, relatively unknown talent
- ▶ A steadily growing roster of photographers

DISLIKES

- ▶ Need to phone or email to purchase
- ▶ No information on print editions



The online exhibition at the Albumen Gallery showcases emerging talent.



EYESTORM

BEST FOR...*exclusive limited editions*

Eyestorm has been selling contemporary art online since 1999, specialising in exclusive limited editions from some of the biggest names in the art world. Photography is strongly represented, with more than 500 images for sale, including prints by Bill Owens, Bob Carlos Clarke and Helmut Newton. Most of the photographs have a contemporary art world angle, but there's a good showing of black & white material too.

'The website is slick and boasts some great features, such as a magazine, live chat, gift vouchers and a wish list'

The website is slick and boasts some great features, such as a magazine, live chat, gift vouchers and a wish list. Browsing through so many images is made easier by applying the various filters and then sorting the results. Clicking on an image brings up all the information you need, including edition numbers and a lengthy biography. You can also see

the scale of the piece in relation to an illustrated figure.

Financially, Eyestorm is pretty innovative too, as you can make an offer on a print and pay in interest-free instalments over two to four months. This flexibility is welcome, as prices are on the high side, ranging between £200 and £10,000.

CONTACT

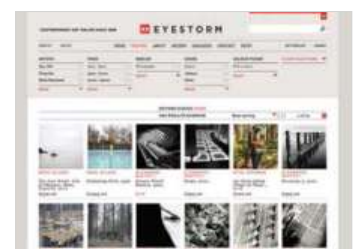
▶ eyestorm.com / 0845 643 2001

LIKES

- ▶ Fabulous quality of work
- ▶ Instant, automated checkout
- ▶ Pay in interest-free instalments
- ▶ Make an offer option

DISLIKES

- ▶ Expensive
- ▶ Not the best place for classic B&W prints



The various filters on Eyestorm help to sift through the hundreds of high quality photographs.



MICHAEL HOPPEN GALLERY

BEST FOR...*classic photography*

The Michael Hoppen Gallery continues to keep up with the times by opening an online gallery to complement its prestigious photography space in London. Selected works by stellar names such as Robert Frank, André Kertész, Eadweard Muybridge and Garry Winogrand can be viewed online and purchased in the traditional way by contacting or visiting the gallery.

Alternatively, the online exhibitions at Michael Hoppen are as carefully considered as the gallery's real world shows. The advantage, of course, is that these prints are available to buy instantly from the online shop.

The three online exhibitions so far show the diversity of photography. First up was the conceptual colour work of Matt Henry, then black & white shots of a 1978 Rolling Stones concert by Joseph Szabo and most recently a set of 1920s first edition photogravures by Karl Blossfeldt.

The exhibitions remain online in the archive, available for all to see even after the event, and the prints also remain for sale in the shop until they are sold out. Prices to date range from £240 for a small Blossfeldt to £1,200 for a limited edition work by Matt Henry.

'The exhibitions remain online in the archive, available for all to see even after the event'

CONTACT

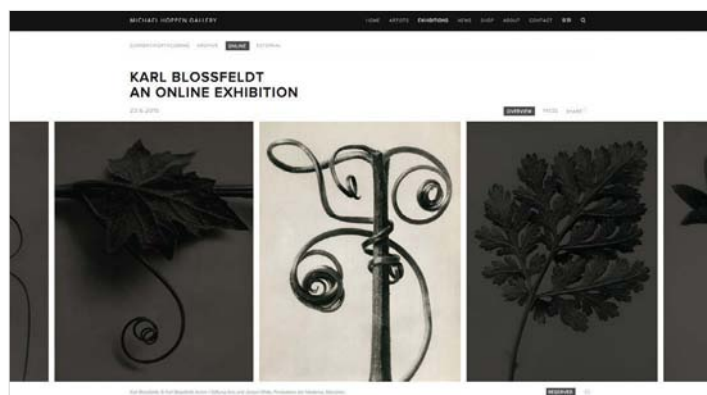
► michaelhoppengallery.com / 020 7352 3649

LIKES

- Competitive prices
- Considered online exhibitions
- Instant, automated checkout
- Attractively designed slideshows
- Option to collect print from gallery

DISLIKES

- Unknown delivery costs until you pay



The online exhibitions at Michael Hoppen are as carefully considered as the gallery's real-world shows.



SAATCHI ONLINE

BEST FOR...*the thrill of discovery*

Finding photographic gems on Saatchi Online is akin to a pleasant stroll through a flea market. As any artist can add their work to the site, you'll need to use your own critical judgment as you scan through heaps of images to discover something amazing. Editorial features on the website – including New this Week, One to Watch, Featured Collections and Inside the Studio – help to shed light on the collection.

With more than 93,000 photos online, the detailed search filters are a blessing, allowing you to search by style, subject, media (including black & white) and price. Pictures are given every chance to shine, and sell, with enlarged views, detailed information on size, materials

and editions, and the ability to see the chosen piece in a virtual room for a sense of scale.

Buying is fully automated, and Saatchi Online offers a money-back guarantee if you're not satisfied with your purchase. Though prices vary wildly for the original limited edition works, Saatchi Online provides an open edition service where it prints and frames pictures at smaller sizes, resulting in much lower prices.

CONTACT

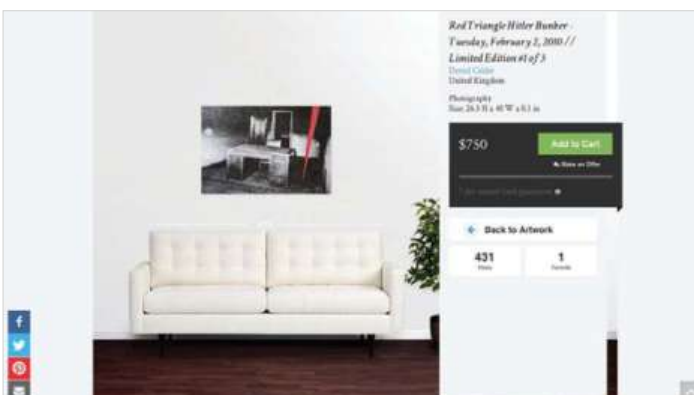
► saatchionline.com

LIKES

- 93,000+ photos for sale
- Illuminating editorial features on the website
- Affordable open edition prints available
- Instant, automated checkout
- Any print can be returned for a refund

DISLIKES

- Variable standard of work



Being able to see prints in a virtual room is a handy feature on Saatchi Online.



LENSMODERN

BEST FOR... *a variety of styles*

Lensmodern was originally conceived by a group of photographers wishing to sell fine art prints alongside a traditional picture library. The Fine Art Gallery section tends to show personal work from the jobbing photographers, who are all members through invitation only. With 145 photographers involved, approaches are understandably diverse and sometimes experimental, but the majority of images are polished and fairly commercial.

With such a huge number of images the site rewards patient browsing, especially as there are no filters except for an alphabetical list of photographers. The Exhibitions section provides a good introduction to the collection, which shows selected solo projects and, handily, a four-part retrospective of Lensmodern photos.

The website displays work beautifully, but actually buying

a print is slightly awkward. Once you have signed up, the desired image must be added to a virtual Lightbox and from there you can request a price estimate, choose the dimensions and decide whether you want it signed or not. Customer care is excellent though: you can return any print you don't like and Lensmodern will reprint any picture that deteriorates over time.

CONTACT

► lensmodern.com / 020 7639 0424

LIKES

- Incredibly diverse range of photos
- Images are beautifully displayed on the website
- Exhibition pages give an insight into the collection
- Prints can be returned for a refund

DISLIKES

- Awkward process for buying
- No prices, sizes or edition information listed online



With 145 photographers selling prints, the diversity of styles on Lensmodern is amazing.



DEGREE ART

BEST FOR... *young photographers*

Founded in 2003, Degree Art provides a commercial platform for artists who are currently in education or have recently graduated. Alongside painting, sculpture and ceramics there are around 1,000 photos for sale, of which 100 or so are black & white. In general, the work is of a high standard, often original and with an element of risk-taking. It's a great place to discover young photographers, especially as the prices are so reasonable (mostly £100-£500).

The website is not quite so impressive, but it is possible to sift through work by category (including black & white), price, colour and size. There's also plenty of information on individual artists and photographs. One excellent feature is the ability to request a viewing at the

gallery in London, although it's not strictly necessary as all the artwork has a 14-day money-back guarantee. This feature, along with the chance to commission work, or buy a print, is simply achieved by the click of a button.

To tempt you further, Degree Art offers 0% finance on prints from £100 to £15,000 to be paid back in 10 monthly instalments.

CONTACT

► degreeart.com / 020 8980 0395

LIKES

- Great platform for discovering young talent
- Affordable prices for quality work
- Instant, automated checkout
- 0% finance for 10 monthly repayments
- 14 day money-back guarantee

DISLIKES

- Uninspiring website

It's a great place to discover young photographers, especially as the prices are so reasonable'

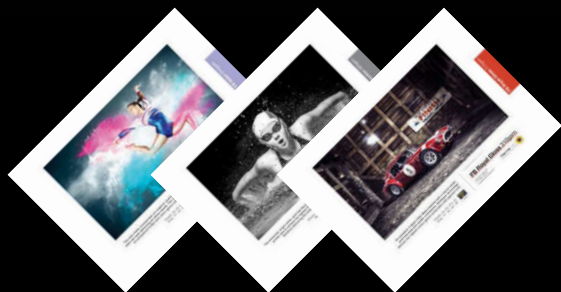


The Black & White Photography category on Degree Art is a great shortcut to view the monochrome work of graduates.

Photo: Paul Hassell ©

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A FORTNIGHT AT F/8

A great believer in learning the craft of photography, **Tim Clinch** is taken unawares by a young snapper who has never heard of an f-stop – but what she has got is an eye for a picture. What else matters?

Something happened the other day that has made me reflect on one of my core beliefs about photography.

A recent post on social media caught my eye. It was from a friend's daughter who follows my photography page (it's at facebook.com/TimClinchPhotography, should you be interested). For the sake of privacy and to protect the innocent, let's call her Nat. She's 22.

She announced, rather jokingly, that her new photography website was online and if anyone wanted her to 'point a camera at anything' she was available. I've known Nat for about 10 years now – she's smart, good company

and always fun but, fond as I am of her, I bristled at this.

I've always believed in the process of learning your craft. I spent five long (and badly paid) years as an assistant, working with some great and influential photographers. It did me a lot of good and gave me the technical knowledge of photography that I rely on to this day. I learnt an awful lot from watching those masters at work, and it's something I always encourage people to do.

We all know that these days, everyone's a 'photographer', so

I looked at Nat's website just to satisfy myself that it really wasn't very good. I knew deep down that she simply wouldn't have the technique for this game. She probably just stuck her camera on auto mode and snapped away hopefully. Almost certainly she had no idea about ISO and, frankly, her use of depth of field was hopeless.

Then I had another look. Haltingly, almost grudgingly, I had to admit that what she DID have was an 'eye'. Her pictures

were modern and up to date. Her wedding pictures especially were sparky and funny. They made me smile. They made me smile in the knowledge that I could never in a million years have taken them. They were of young people, on the happiest day of their lives enjoying themselves. Nat was not getting in anyone's way. She was not behaving like the Official Photographer...she was one of them, and the freedom of not being encumbered by technical jargon was shining out of her pictures. Thanks to the miracles of modern technology, Nat was, with her untrained eye, and probably without even knowing what an f-stop actually is, able to express herself.

'Her pictures were modern and up to date. Her wedding pictures especially were sparky and funny. They made me smile.'





WHAT TIM DID THIS MONTH

▶ There is no photographer of the month. There is a genre. I genuinely never thought I'd be saying this but, thanks to Nat's influence, I've been checking out wedding photography! Yes, I know, but good grief, how it's changed. The stilted, nervous smiles from my parent's wedding albums are long gone, replaced by some remarkable photography.

Take for example American Matthew Miller. He's a heavily tattooed ex-punk musician, with two pitbulls called Trainwreck and Justice, who has turned himself into one of America's most sought after wedding photographers. Some of the photography on his website (ourlaboroflove.com) is simply remarkable. And his beautiful blog (ourblogoflove.com) is breathtaking.

Also check out Canadian Melia Sorenson's beautiful work (lucida-photography.com), Erika and Lanny Mann's storytelling style (twomann.com) and a whole gamut of interesting photography at the Wedding Photographers' Society (weddingphotographersociety.com). My mum would have been appalled!

'Nat was gracious enough to accept my offer of a little technical advice but I was very careful not to give her too much.'

I guess it must have been the same with reading and writing in the Middle Ages. In those days, it was only sages and scholars who could read and write. It was special. Then, as more and more people began to learn, over time, it dawned on them that they could write. They could write anything they wanted to. They could begin to express themselves, which must have come as a terrible shock to all those learned types!

Nat was gracious enough to accept my offer of a little technical advice but I was very careful not to give her too much. I didn't want her to start worrying about it all too much and lose her spark.

When I'm teaching on my workshops, I'm always pleading with experienced photographers to stop messing around with their kit, stop fussing, turn their clever, expensive cameras to auto

and get out there and enjoy themselves. Concentrate on their 'eye'...so who am I to say that Nat is in the wrong? That she won't be able to progress as a photographer?

So, as another cornerstone of my photographic beliefs crumbles into sand, I guess I have to accept that what I always say has caught up with me and bitten me on the bum. It's not about the equipment. These days the equipment is

▶ Realising the importance of accepting that things change, and that keeping an open mind is important. As George Harrison once said: 'All things must pass'.

▶ The pictures this month are of something I realise I miss so much as the seasons change from autumn to winter. Memories from the dog days of summer. They are of shadows.

cleverer than we are.

To quote that old photographic sage Anonymous: 'When people ask me what photography equipment I use – I always tell them "my eyes".'

60-SECOND EXPOSURE

All images © Sarah Howard

She used to sell cheese for a living, but now it's the scent of fresh air that gets **Sarah Howard** up in the morning. Here she tells Tracy Hallett about her passion for trees and skies and a habit of standing on tiptoe.



The Clump.

I took up photography because...

My interest in photography began with my father, who was a keen amateur photographer when I was growing up. He gave me my first camera. I also love to travel and enjoy being out in the fresh air. Luckily, photography complements these passions nicely.

Tell us about your favourite photographic themes.

I specialise in landscapes and have a particular passion for trees and interesting skies. [In 2009 Sarah published her first book, *A Year in the Life of Westonbirt*, a celebration of the National Arboretum in Gloucestershire.]

'A snap of me in my pyjamas inadvertently appeared on screen for everyone to see.'**Name one item that every photographer should own.**

For landscape photography you need a tripod – it slows you down and becomes your greatest asset when composing a picture.

What's the biggest risk you have taken as a photographer?

Deciding to quit a well paid job to concentrate on my photography and workshop business.

Which photographic habit do you wish you could shake?

When I am taking a picture I have a tendency to stand with one foot on tiptoe, which can look a bit strange!

Who has been the greatest influence on your photography?

Landscape photographer Charlie Waite. His images appear simple, and yet they are so carefully composed. His work has a certain look and feel that draws you in. Charlie's pictures tell a story and make you think at the same time. He was my mentor

and encouraged me to take my photography further, which helped me to find my path in life.

Tell us about a photographic opportunity you have missed.

I was stuck on the motorway in Northumberland, when a fabulous sunset developed in front of me – unfortunately I had no way of capturing it.

What has been your most embarrassing moment as a photographer?

During our workshops we hold image critique sessions for clients. I was sorting out the monitor display once when a snap of me

in my pyjamas inadvertently appeared on screen for everyone to see. It certainly made my clients laugh!

Tell us your favourite photographic quote.

'You don't take a photograph, you make it' – Ansel Adams. This quote sums up everything I try to teach; namely that the camera is not just a recording device. What is often seen as merely an instrument to record images can in fact allow an individual great opportunities for expression.

What, in your opinion, is the greatest photographic discovery of all time?

The film camera – a photograph can capture a moment in time and tell us so much about a place that words cannot always convey. Photography has opened my eyes and made me really 'see' what is around me.

What would you say to your younger self?

Be brave: don't be afraid to give things a go, you have everything to gain.

Which characteristics do you need to become a photographer?

Photographers need patience, perseverance, self-belief, courage, enthusiasm and an ability to work and be content alone.

Tell us one thing that most people don't know about you.

I used to work for a cheese company in London selling cheese over the telephone!



Lone Tree.

What is your dream project?

It's a tricky question because there are so many things I would like to do. Right now, if time allowed it, I would go back to New Zealand where I backpacked a few years ago and recreate the pictures I made then, using the knowledge I have now. The

scenery sticks in my mind as some of the finest I've encountered, and I would love to do it justice. I would present the final work in a beautiful coffee table book.

What single thing would improve your photography?

I would like to have more time to

indulge in my own photography. I sometimes find I am so busy running or planning workshops, doing admin or marketing tasks, that I have to force myself to go out with my camera and take pictures just for me.

If you hadn't become a photographer, what would you be doing right now?

I can't imagine not being creative, so it would have to be something that kept my mind alert and my body active – perhaps travel writing. I love visiting new places and it would be great to be able to translate that experience into words.

PROFILE

Professional photographer Sarah Howard uses her camera to communicate her love of the landscape and strengthen her connection with the environment. In 2009 she set up Image Seen, a company specialising in photography courses, workshops and one-to-one tuition primarily in the UK but now also further afield. Her images have appeared in magazines, online articles and a lavish coffee table book.

▶ To see more of Sarah's work visit sarahhowardphotography.com.

▶ For details of workshops and courses visit imageseen.co.uk.



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Still Waters.



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| Leica 180mm f3.4 APO-Telyt-R 3 Cam #2749xxx | User | £490 |
| Angenieux 35-70mm f2.5-3.3 R Mount | Exc++ | £490 |
| Leica R8/R9 Motor Winder (boxed) | Mint | £150 |
| Leica 1.4x Magnifier eyepiece | Mint | £150 |
| Leica 55mm Polarising filter | Mint | £80 |
| Leica 21-24-28mm Viewfinder | Mint- | £270 |
| Leica 35mm Metal Bright Line Viewfinder Chrome | Exc+++ | £270 |
| Voigtlander 90mm Metal Viewfinder Black | Mint- | £90 |
| Leica Televid 77 with 32x Eyepiece | Exc+++ | £750 |
| Leica Motor M | Exc+++ | £170 |
| Leica Ever Ready Case (to fit camera with Leicavit; boxed) | Mint- | £90 |
| Voigtlander Bessa-R2A (35,50,75,90mm frame lines) | Mint | £390 |
| Voigtlander T-Winder | Mint- | £70 |
| Voigtlander 50mm f1.1 Nokton VM + hood (boxed) | Mint- | £570 |
| Voigtlander 50mm f2 Heliar Classic (250 Jahre) + hood | Exc+++ | £320 |

Medium / Large & Other Format

| | | |
|---|--------|-------|
| Fujica 65mm f8 Fujinon-SW + Viewfinder | Exc | £590 |
| Mamiya 150mm f4.5G + hood for Mamiya 6 | Exc++ | £250 |
| Mamiya 7 II with 80mm f4L + hood | Exc+++ | £1250 |
| Mamiya 43mm f4.5L + hood & V/finder | Mint- | £750 |
| Mamiya 50mm f4.5L + hood + V/finder | Mint | £750 |
| Mamiya 65mm f4L + hood | Mint | £550 |
| Mamiya 150mm f4.5L + hood (boxed) | Mint | £370 |
| Mamiya Polarising Filter ZE-702 | Mint- | £70 |
| Mamiya 80mm f2.8 AF LS + hood for (645 AF-D designed by Schneider) | As new | £1190 |
| Rolleiflex 3.5F (75mm Planar) Outstanding condition | Mint- | £1150 |
| Rolleiflex 3.5F with Light Meter (75mm Planar) Leather case | Exc+ | £790 |
| Noblex 135 N (boxed) | Mint- | £450 |
| Linhof Technorama 617S III with 72mm f5.6 Super Angulon XL (Complete) | Mint- | £4290 |
| Linhof Master Technika with Schneider 150mm f5.6 Apo-Symmar | Mint- | £2390 |
| Ebony SV-45 TE with additional set of wide angle bellows | Exc+++ | £1990 |
| Schneider 47mm f5.6 Super-Angulon (Copal 0) on Linhof sized board | Mint- | £590 |
| Schneider 58mm f5.6 Super-Angulon XL (Copal 0) on Wista board | Mint | £590 |
| Schneider 75mm f8 Super-Angulon (Synchro-Compur) on Linhof board | Mint- | £370 |
| Schneider 90mm f6.8 Super-Angulon (Copal 0) on Linhof sized board | Mint- | £430 |
| Schneider 90mm f5.6 Super-Angulon (Copal 0) on Wista board | Mint | £370 |
| Schneider 180mm f5.6 Symmar-S (Copal 1) on Toyo Board | Mint- | £270 |
| Nikon 180mm f5.6 Nikkor-W (Sinar DB Mount) | Mint- | £270 |
| Schneider 210mm f5.6 Symmar-S (Compur 1) Linhof Selected | Mint | £320 |
| Rodenstock 240mm f5.6 Sironar-N MC (Copal 3) on Toyo style board | Mint- | £350 |
| Rodenstock 480mm f9 Apo-Ronar Copal 3) on Toyo size board | Exc+++ | £370 |

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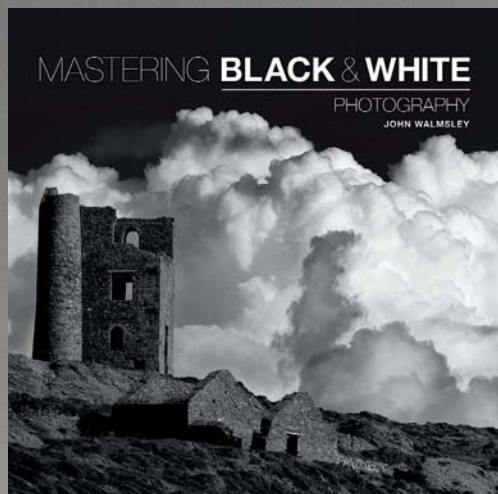
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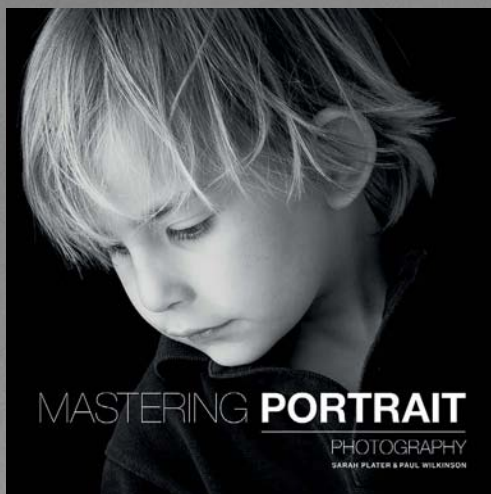
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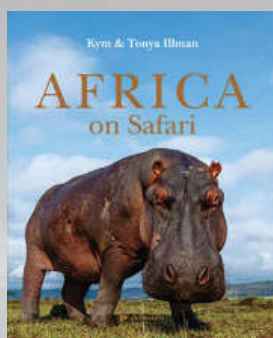
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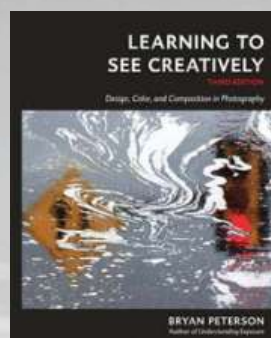
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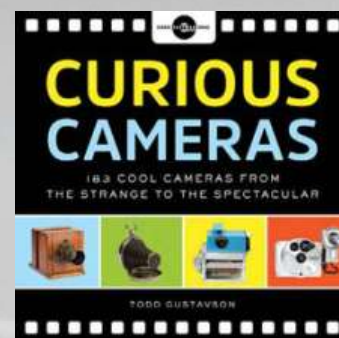
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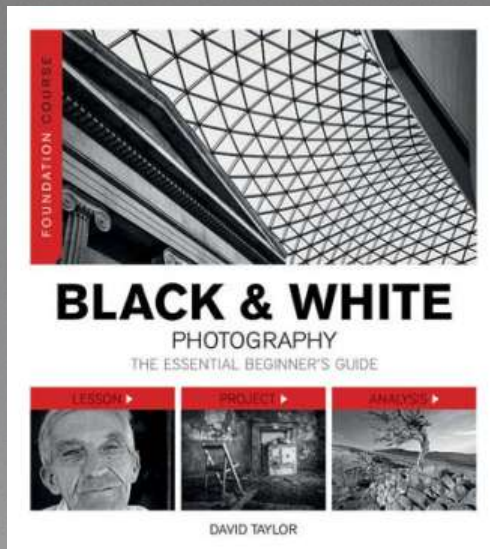
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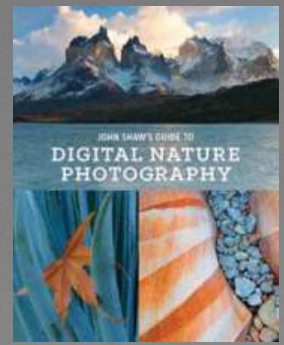
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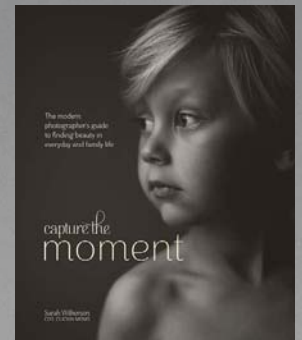
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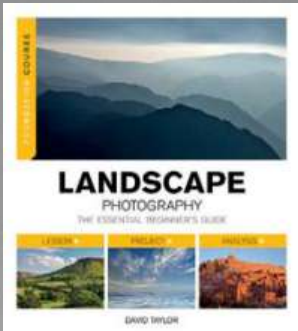
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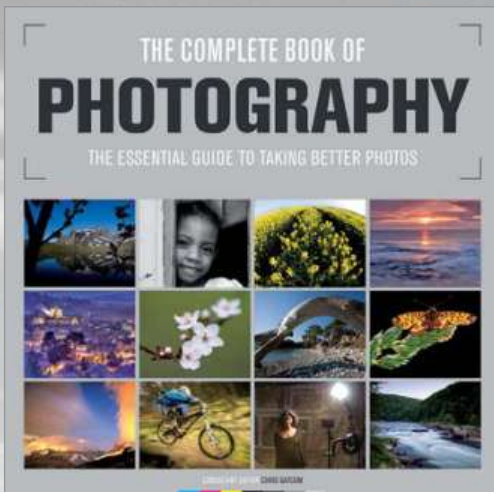
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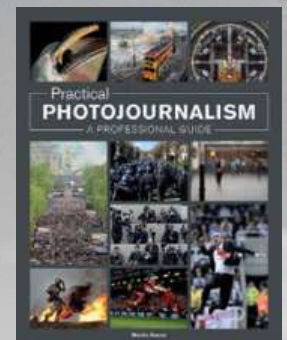


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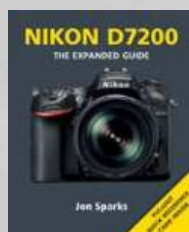
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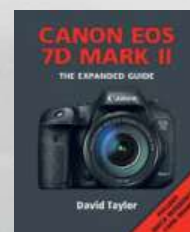
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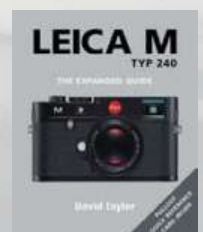
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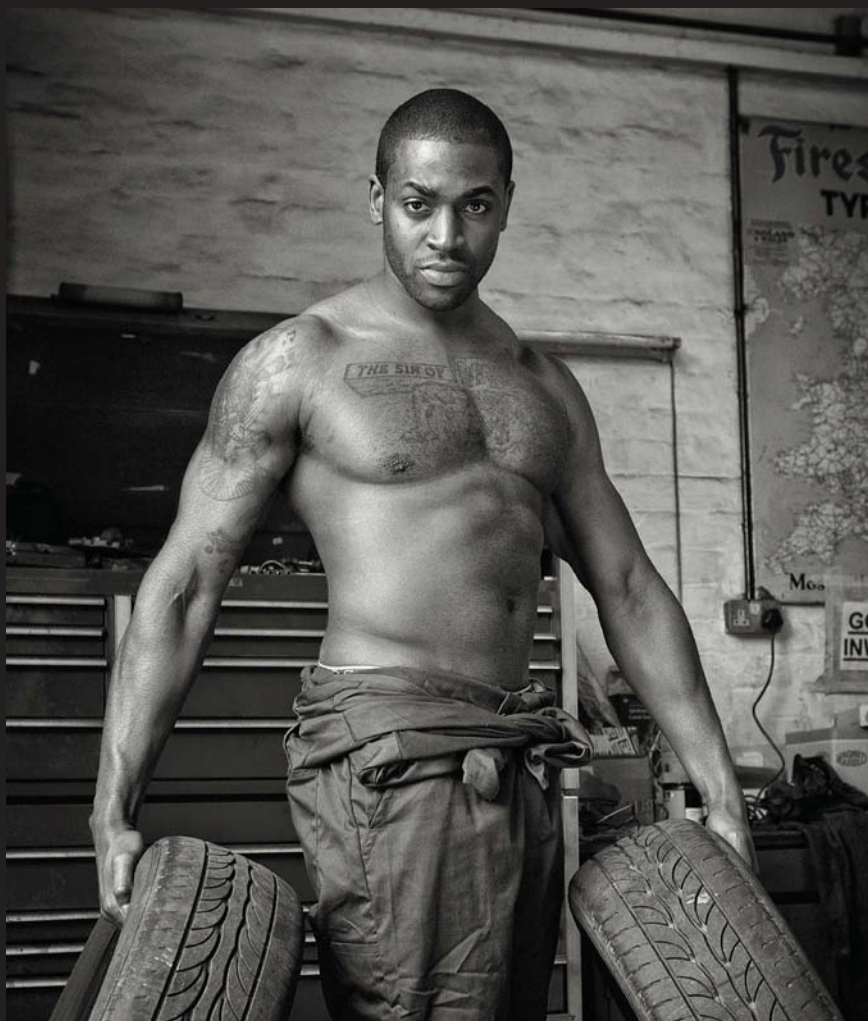
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